VOGUE

JAN.
$3.00

news

key choices

day, night, leisure

the best looks—
Paris, Milan

beauty:
new priorities,
what's changing

37132 01
0 751164

Sometimes perfume can be seductive without ever leaving the bottle.

Thanks to the visual splendor of a Waterford® scent bottle—mouth-blown and hand-cut from the world's most luminous crystal—the sensual delights of perfume aren't limited to one sense only.

© 1985 Waterford Crystal, 225 Fifth Avenue, N.Y. N.Y. 10010.

Waterford

Steadfast in a world of wavering standards.

VIA
W-N-M

We've booked first-class passage for you. Here, with the sophistication of evening black and white from Bill Blass. And so much more, beginning on page 73.

Neiman-Marcus

Siren-sister of the sarong, full as a skirt, easy as a scarf and newer than either of them. Behold our scarf tie pants by Louis Dell 'Olio for Anne Klein. Yours in supple silk to wrap, tie and set free in a luscious harmony of fit and flow. The print is an eye-catcher black and white, for interesting evenings, north or south. From Studio III, third floor of that surprising store.

Silk pants in one size that fits, flatters all. 340.00.

Tank top in black linen/ rayon knit. S,m,l. 100.00.

B Altman & Co

It's always a pleasure

Out of town, call Toll Free 1-800-228-5000. Diners Club, American Express,® Visa® and MasterCard™ are welcome at Altman's.
361 Fifth Avenue, New York, N.Y. 10016, White Plains, Manhasset, N.Y., Short Hills, Ridgewood/Paramus, N.J., St. Davids, Willow Grove Park, Pa.

You have *just* Americanstyle

You delight in snowy drifts of cashmere over silk.

by Gloria Sachs

Our lengthy twinset for true cashmere connoisseurs in white bordered with navy looks magnificent pulled over a perfect circle skirt of white dotted navy silk. All by Gloria Sachs.
Cashmeres, S, M, L,
cardigan, 470.00
short-sleeved crew, 290.00
skirt, 4 to 12, 330.00
Lord & Taylor, Fifth Avenue.

Opening soon—
the beautiful Lord & Taylor,
Dadeland, our
eighth Florida store.

VOGUE®

january

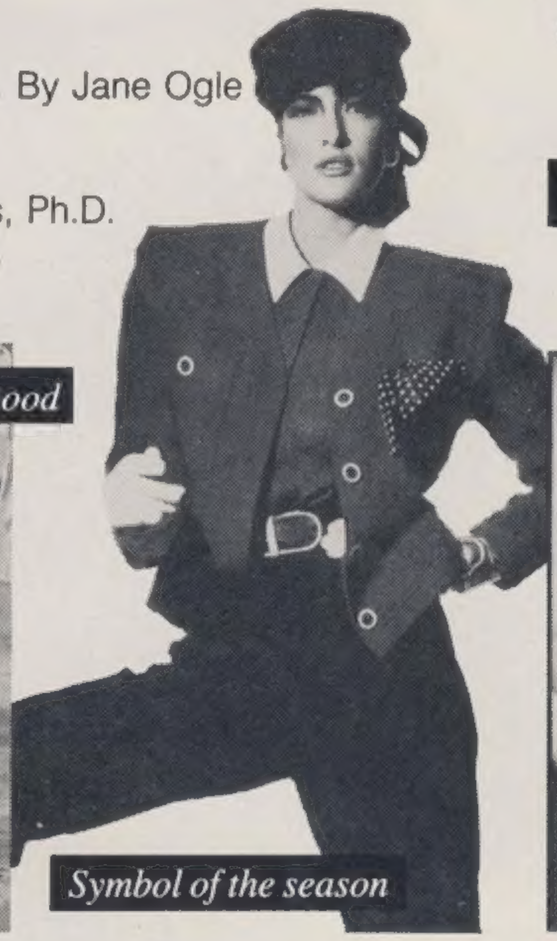
FASHION

148-158 Vogue's View: People, Places, Ideas. By André Leon Talley
161 Point of View: What Changes First this Season
162-171 What's Changing '86: Symbols of a New Season
172-189 What's Changing: Paris...a New Gentler Mood
190-205 What's Changing: Milan...a More Attractive Attitude
238-241 Backed by Color—Sizzling Swimsuits
242-249 The Paler, the Prettier—New Relaxed Dressing, New Coloring
250 Vogue Patterns: Pale and Pretty
252 Last Word

BEAUTY AND HEALTH

22 Beauty Now/Cover Look
28 BeautyStyle: Trends, Ideas, News. By Andrea Robinson and Dorothy Schefer
62,108 Hair Now
68 Fitness Now: Mental Muscle. By Jane Ogle
86 Beauty Q & A
88 Health. By Melva Weber
112 Mind Health. By Carol Tavris, Ph.D.
222 AIDS: What Women Can Do. By Ellen Switzer

Paris...in a gentle mood


Symbol of the season

224-237 Beauty/Fitness: What's Changing '86
227 What's Changing: Skin Care. By Shirley Lord
229 What's Changing: Services. By Andrea Robinson and Dorothy Schefer
231 What's Changing: Beauty Trends
233 What's Changing: Exercise—The Pleasure Principle. By Dorothy Schefer
235 What's Changing: Diet. By Judith S. Stern, Sc.D., and Karen Anderegg
236 What's Changing: Fitness—Co-ed Gyms. By Shari Miller Sims
237 What's Changing: Working Out with Women. By Mark Strand
254-263 HealthStyle: Easy Breathing..."Juggling" Weights...more

PEOPLE ARE TALKING ABOUT

38-60 What's News, What's Coming: Movies, Art, Music...more
80 Between Us. By Lorraine Davis
99 Money: The Spirit of '86. By Susan Lee
102 Letter from Paris. By Edmund White
110 Cars and Women. By Lesley Jane Nonkin
115-120 Talking About Books: What's Best This Month
206 Peace to the World: Nobel Laureates Bernard Lown and Yevgeny Chazov. By Thomas Powers
208 Female Trouble: Margaret Atwood and Her Haunting New Novel. By Le Anne Schreiber
209 A Preview of *The Handmaid's Tale*. By Margaret Atwood
210 *Jerry's Girls*—A Broadway Celebration. By Leo Lerman
212 Estée Lauder, Face to Face. By Joan Juliet Buck
214-219 Picasso's Own: A Spectacular New Museum. By Barbara Rose
220 American Manhood: Made in Hollywood. By Margo Jefferson

LIVING

124 Food in Vogue. By Barbara Kafka
130 Living. By Barbara Plumb

Peace and health

What's changing '86...

134 The Best of Spirits: A New Taste for Scotch. By Alan Fraser
136 Entertaining. By André Leon Talley

TRAVEL

138 Travel Now. By Richard Alleman
140 Miami's Virtues: Sun, Sea, Dazzle. By Michael Sorkin
143 Vogue Travel Guide
146 Into Africa: Tanzania's Ultimate Safari. By Wayne Lawson

IN EVERY ISSUE

20 Masthead
24 Reader Letters
82 Horoscope. By Rockie Gardiner

COPYRIGHT © 1985 BY THE CONDÉ NAST PUBLICATIONS INC. ALL RIGHTS RESERVED. PRINTED IN THE U.S.A.

Vogue ISSN 0042-8000 is published monthly by The Condé Nast Publications Inc., 9100 Wilshire Boulevard, Beverly Hills, CA 90212. PRINCIPAL OFFICE: 350 Madison Avenue, New York, NY 10017. Robert J. Lapham, President; Eric C. Anderson, Treasurer; Pamela M. van Zandt, Secretary. Second-Class postage paid at Beverly Hills, CA, and at additional mailing offices. Authorized as Second Class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Subscriptions in U.S. and possessions, $24 for one year; $46 for two years. In Canada, $43 for one year, $84 for two years. Elsewhere, $45 for one year, payable in advance. Single copies in U.S., $3; in Canada, $3.50. For subscriptions, address changes, and adjustments, write to Vogue, Box 5201, Boulder, CO 80322. Eight weeks are required for change of address. Please give both new and old address as printed on last label. First copy of new subscription will be mailed within eight weeks after receipt of order. VOL. 176, NO. 1, WHOLE NO. 3246. Manuscripts, drawings, and other material submitted must be accompanied by a stamped self-addressed envelope. However, Vogue cannot be responsible for unsolicited material. Postmaster: Send Form 3579 to Vogue, Box 5201, Boulder CO 80322

Address all editorial, business, and production correspondence to Vogue Magazine, 350 Madison Avenue, New York, NY 10017

YVES SAINT LAURENT BEACHWEAR

A Twist To Turn All Heads–
Just One Striking Silhouette
From The Alluring Options
Of His Cruise '86 Collection

The abstract floral tank with a plunge front and the sleek twist back. Vibrant brights on a white ground, nylon/Lycra® spandex, 6 to 14, 58.00. See this and all the Cruise collections in our New Calypso Shop on 3, New York. And in all our stores.

bloomingdale's

CLAUDE MONTANA

The Little Shops

Claude Montana's brilliant equation of black and white. The dynamics? The linen jacket that knows all the right angles. With the pure form of crisply cut linen pants. And the surprise of a cotton zebra-striped tank.

MACY*S BY APPOINTMENT Let Macy's Buy Appointment help coordinate a wardrobe that really works for you. Call (212)-560-4181

macy's
Use your Macy's charge.

macy's NEW YORK

The Little Shops (D.050) Herald Square, Aventura and the Dallas Galleria. Use your Macy's charge; or, Macy's welcomes the American Express® Card.

LÉONARD
PARIS

FROST BROS.
TEXAS

© 1984 Tura, Inc.

Tura introduces next to nothing.

Eyewear so thin,
so light they
virtually disappear.
Try them on
in burgundy, blue,
ebony, brown,
gold and rhodium.
Wherever fine eyewear
is available.

Shown: Superlite™ Model 470 in Burgundy Also available in Canada thru Centennial Optical, Ontario.

Tura

Send for *New* 1985 color brochure: Dept.VO1, Tura Bldg., Great Neck, N.Y. 11022

PERRY ELLIS RAINWEAR

©1985 Estée Lauder, Inc. Photograph: Skrebneski Bed Linen: Porthault

Now Estée Lauder helps skin care become skin repair with her

Night Repair Cellular Recovery Complex.

Its exclusive complex of ingredients* is a beauty breakthrough that cannot be duplicated, formulated to do what no other treatment can do.

Night Repair is a beauty breakthrough that uses the night, the time your body is resting, to help your skin refresh and restore itself as you sleep. Laboratory tests show that Night Repair helps enhance the natural repair of cells that have been damaged during the day by the ultraviolet light all around us (which incidentally occurs all year long, winter as well as summer). Night Repair also increases the skin's ability to hold moisture.

Today Estée Lauder advances skin care to Night Repair. Use it tonight and every night and wake up to better looking skin.

*U.S. patent granted on exclusive cellular extract

ESTĒE LAUDER

NEW YORK • LONDON • PARIS

Schrader

SPORT

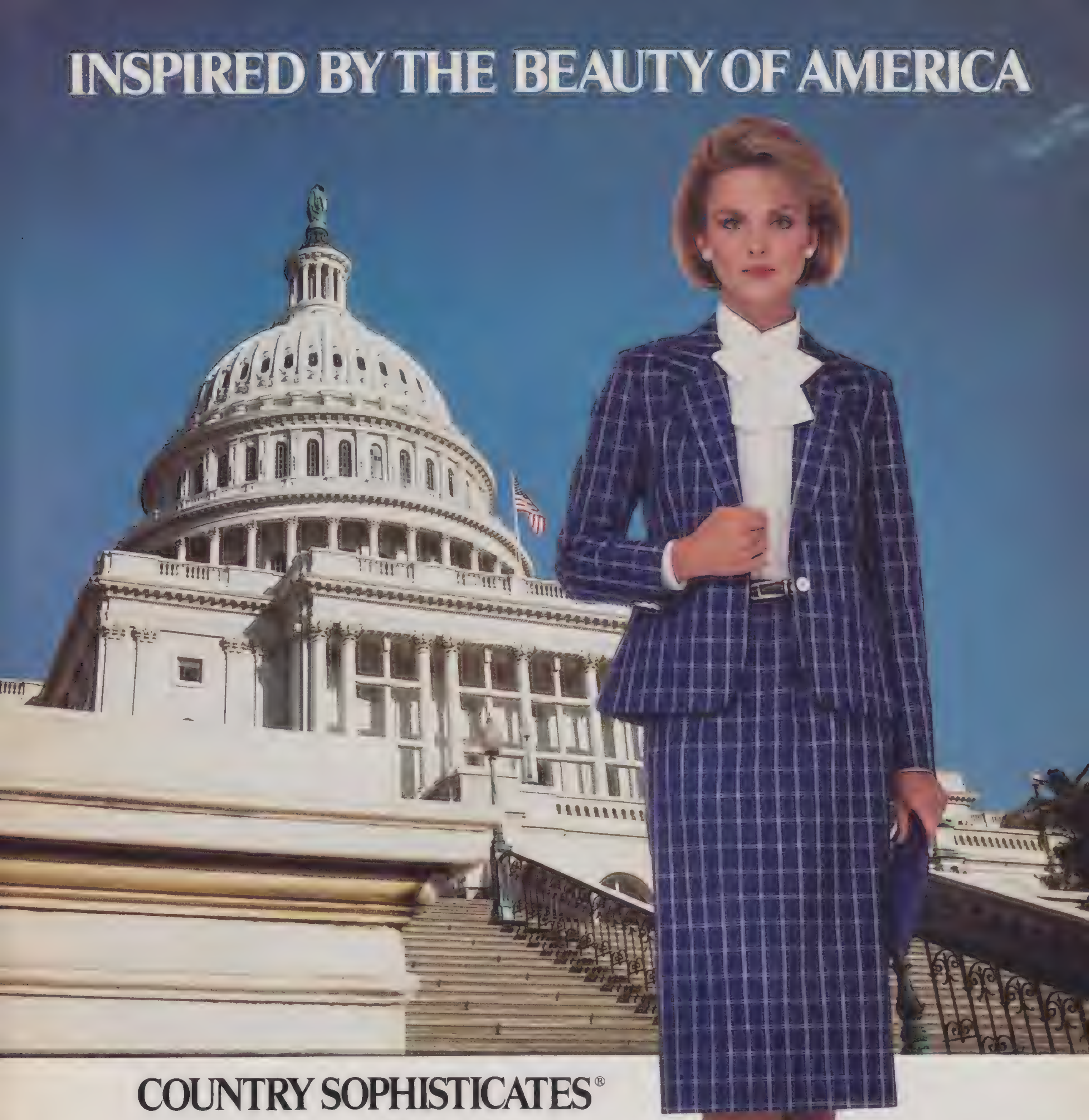
BY MELINDA PAWLIK

LORD & TAYLOR

An Interco Company

Paul Lange

INSPIRED BY THE BEAUTY OF AMERICA



COUNTRY SOPHISTICATES®

A Division of Pendleton®

Spring in our nation's capital: monuments dazzle white in the sun . . . against a vivid blue sky. A scene of classic symmetry . . . authentically interpreted in our new Spring/Summer Collection. Exclusive separates, beautifully priced at approximately: jacket, 120.00; skirt, 65.00; blouse, 52.00. At fine stores. Or write Box 1691, Portland, OR 97207.

MaquiVelours
Liquid Makeup

Delicacy is its strong point.

Makeup for the sophisticated. MaquiVelours couples the appeal of a velvety finish with the pleasure of a light touch. For you who favor flattering coverage without sacrificing subtlety.

All the more desirable for its sheer beauty, MaquiVelours evens out skin tones, the better to create a flawless looking image. So timeless is this luxurious, long-wearing makeup, it knows no difference between day and night.

MaquiVelours Liquid Makeup. Where softness and sophistication meet.

LANCÔME
PARIS

Couture: Koos van den Akker © Cosmair, Inc. 1984

CR

Beverly Hills • Century City Shopping Center • West Hollywood • Beverly Center • Sheraton Universal Hotel
Promenade Mall • Fashion Island • Palm Desert Town Center • Horton Plaza • Fashion Show Mall

"I'm one Cinderella who didn't need a fairy godmother."

"Glass slippers? No thanks, I have a hard enough time with pumps. But I decided that this year I'd finally go to the Spring Singles Ball, and I thought I'd dress the part.

Now, I knew enough about fashion to realize no one was going to tap me on the nose with a magic wand. So, as always, I just reached for the Spiegel Catalog.

What a great way to shop. Toll free calling day or night. Fast delivery. Even free UPS pick-ups for returns.

So I treated myself to this Eklektic dress and Calvin Klein shoes.

Who knows? Maybe I'll meet someone at the ball. He doesn't have to be a prince. Just charming."

To get your Spiegel Spring Catalog for $3, call toll free, 1 800 345-4500, ask for catalog 295 and charge it.

Spiegel®

Dress by Eklektic.
Shoes by Calvin Klein.

kappi

Unexpected: Kappi's contrast of soft, filmy poly chiffon and bold horizontal striping. The cuffed v-neck dress with sailor tie and pleated skirt in aqua and white. Sizes 4 to 14, about $200. Kappi, a division of Nat Kaplan, Inc., 498 Seventh Avenue, New York, N.Y. 10018.

VOGUE®

GRACE MIRABELLA
Editor-in-Chief

Managing Editor LORRAINE DAVIS Fashion Editor POLLY ALLEN MELLEN Creative Director ANNA WINTOUR
Art Director ROGER SCHOENING Associate Editors KAREN ANDEREGG, SUSAN G. OBERSTEIN
Fashion Director JADE HOBSON Director Special Projects: Fashion CARLYNE CERF Features Editor AMY GROSS
Director Special Projects: Beauty/Fitness SHIRLEY LORD Beauty Editor ANDREA QUINN ROBINSON
Senior Editor: Fashion ANNE KAMPMANN Fashion News Director KATHLEEN MADDEN
Fashion News Editor ANDRÉ LEON TALLEY Beauty/Fitness News Editor DOROTHY SCHEFER
Shoes Editor KATHRYNE HAYS Furs, Fabrics, Lingerie ELISABETH TRETTER Design Director RONALD KAJIWARA

Fashion Editors JANE CUNNINGHAM DICK, CYNTHIA WEBER Accessories MADELINE PARRISH
Fashion Associate KATHLEEN O'CONNELL Fashion Assistant MELISSA ZRINY Fabrics SARA FREDERIKSEN
Coordinators MAGGIE BUCKLEY, LAURIE SCHECHTER Bookings Editor RENEE AMORY
Paris Editorial Coordinator SUSAN TRAIN Fashion IRENE SILVAGNI
Assistants FIONA DaRIN, BOO VIGNERON, ANGELA PURDON
West Coast ELEANORE PHILLIPS COLT, SHARON HARTS WICK
Beauty Writer SHARI MILLER SIMS Beauty Associates, LINDA WELLS, DEBORAH RITTER
Copy Writers NORMA FRIEDMAN, ALLISON KYLE LEOPOLD, KATHLEEN BECKETT, LESLEY J. NONKIN
Features Associate Editor SUSAN BOLOTIN Senior Editors DEBORAH MASON, DAVID BOURDON, ALISON HUMES
Travel DESPINA MESSINESI Travel News RICHARD ALLEMAN Health MELVA WEBER Living BARBARA PLUMB
Features Associates: MARION A. ASNES, LAURA FLYNN McCARTHY, PAGE H. STARZINGER, DANA COWIN
Features Assistants SUZANNE M. HART, MARISA BARTOLUCCI, CYNTHIA TOUGAS PENNEY
Art Design LARRY CODA, CATHY HALL Associates EDMUND WINFIELD,
MIKAEL T. ZIELINSKI Picture Editor GLORIA GERSH
Production Manager LISA BARRIE SHELKIN Associate MELISSA PETERSON
Art Production AMY C. BARTLETT, REYNOLDS ROLLES Assistant DIANE COOK
Copy Production Editor JEANNE SECOR Associates LAURIE DRAKE, MARY McALEER VIZARD
Research Editor PHYLLIS RIFIELD Assistant VANESSA BARAN Reader Information SHIRLEY CONNELL
Contributing Editors ALLENE TALMEY, JOAN JULIET BUCK, BEATRICE VON REZZORI,
BARBARA KAFKA, MARGO JEFFERSON, VERA WANG, SUSANNA ZEVI, EDMUND WHITE,
CATHLEEN MEDWICK, TRACY YOUNG, MAUREEN ORTH, JACQUES DEHORNOIS
Consulting Editor DIANA VREELAND Editorial Business Manager WILLIAM P. RAYNER

RICHARD A. SHORTWAY
Publisher

BARBARA McKIBBIN Executive Editor
Merchandising Director ALICEANNA BROOKS Project Director ELIZABETH GROVES Editor CAROLE HOLMES
Southwest Editor BEVERLY PURCELL Services HELENA BRISSENDEN Coordinator KAREN LANGWAY
Store Credits ANNE HAGGERTY Associates DOLLY MORTON, DEBORAH VAN BEMMELEN, ELIZABETH A. IRISH
Promotion Director JAYNE INGRAM Associate JO ANN WOLF
Art Director ROBIN SWEET Production DAMIAN CARLINO

Advertising Director DAVID RUBIN Manager NORMAN WATERMAN
Retail Director RICHARD McMAHON Associate Manager ROBERT L. GROBERG
Fashion Manager DIANE M. WICHARD
Beauty Manager DIANNE WALLACE Beauty Marketing Manager MIKE GREENBERGER
Health/Fitness Manager ELAINE GAYSTER HERTZ Accessories Manager GAIL GOTTLIEB
Group Manager, Travel and Beverage ROBERT B. ROSE Retail/Fashion Marketing Manager WENDY TALBOT

Branch Offices Midwest JOHN KELLY, MAUREEN REEVES, Mgrs., 875 No. Michigan Ave., Chicago IL 60611
Detroit JOHN F. McCLURE, Mgr., 3290 West Big Beaver Road, Suite 436, Troy, Michigan 48084
West Coast JOHN P. DEMOREST, Manager, 9100 Wilshire Blvd., Beverly Hills CA 90212
PATRICIA L. MACKIN, Mgr., 1750 Montgomery St., San Francisco CA 94111
New England CHARLES REINHARDT, C. R. Assoc., 300 Broad St., Stamford, CT 06901
Southeast MILLER & TILLMAN, Reps., 4651 Roswell Rd., N.E., Suite 201-C, Atlanta GA 30342
Florida & Caribbean ROBERT E. YOST, The Gordon Shaw Co., Inc., The Josiah Bellows House, Walpole NH 03608
Europe GARDNER BELLANGER, Director; SUSAN KITTY BURTON, Promotion Manager,
284 Boulevard Saint-Germain, 75007 Paris
Canada VICTOR W. BROWN & Associates Inc., P.O. Box 516, Etobicoke, Toronto, Ont., Can., M9C 4V5

Corporate Marketing Director ECKART L. GÜTHE
Condé Nast Package: Director NEIL J. JACOBS
Corporate Editorial Production Manager LINDA RICE

BRITISH VOGUE Vogue House, Hanover Square, London, W1R OAD
FRENCH VOGUE 4 Place du Palais-Bourbon, 75007 Paris GERMAN VOGUE 44 Leopoldstrasse 8000 München 40
ITALIAN VOGUE Piazza Castello 27, Milan VOGUE AUSTRALIA is published by Bernard Leser Publications Pty. Ltd.
BRAZILIAN VOGUE is published by Carta Editorial Ltda. MEXICAN VOGUE is published by Carta Editorial de Mexico

VOGUE is published by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York NY 10017
Chairman S. I. NEWHOUSE, JR. President ROBERT J. LAPHAM Vice President BENJAMIN BOGIN
Vice President HAROLD G. MEYER Vice President-International DANIEL SALEM
Vice President-Business Manager JOHN B. BRUNELLE Vice President-Corporate Resources FRED C. THORMANN
Vice Presidents BERNARD H. LESER, RICHARD A. SHORTWAY, JOSEPH L. FUCHS
Vice President-Treasurer ERIC C. ANDERSON Vice President-Secretary PAMELA M. VAN ZANDT
Circulation Director PETER ARMOUR Manufacturing and Distribution Director IRVING HERSCHBEIN
Editorial Advisor LEO LERMAN

ALEXANDER LIBERMAN
Editorial Director

© 1982 Clinique Laboratories, Inc.

BEAUTY NOW

Sensational ways with makeup—the wearable, the infallible, the daring . . . powder ingenuity

cover look High-impact makeup doesn't necessarily mean high effort—and one glance *above* and at our cover (model Linda Spierings) proves that point beautifully. It's a look that relies more on the makeup's formulation and color than on application skill—and time—for its effect. A casual sweep of sparkle-shot eyeshadow, a slick of glossy lip color, a little blusher, a couple of coats of mascara —makeup that's fast, uncomplicated . . . dazzling! The elements: Elizabeth Arden's Forest Mist on eyes lined with Sherwood Forest pencil; Passionate Pink blusher; New Wave Mauve lipstick topped with Ultrapale Lip Fitness gloss. Bill Blass sequined tank top. Gloria Lomas earrings. Makeup by Ariella; hair by John Sahag, John Sahag Salon, NYC. For fashion information, see the next to last pages of this issue. Photograph by Avedon.

MAKEUP: THE WINNERS

The real test for any cosmetic: working with a makeup artist—on any number of skin types and tones, under make-it-or-break-it conditions. Here, products that pass the test. . .

FOUNDATION The expert consensus: using foundation sparingly—just where skin is discolored—is easiest, most natural, modern. Stendhal's bases are more yellow than pink (''too much pink looks old-fashioned, plastic,'' says makeup artist Mariella Smith-Masters), lighter-textured than many. With or without foundation, an allover dusting of loose powder ''finishes'' skin. (Cover Girl Professional Finishing Powder almost invisibly cuts shine.)

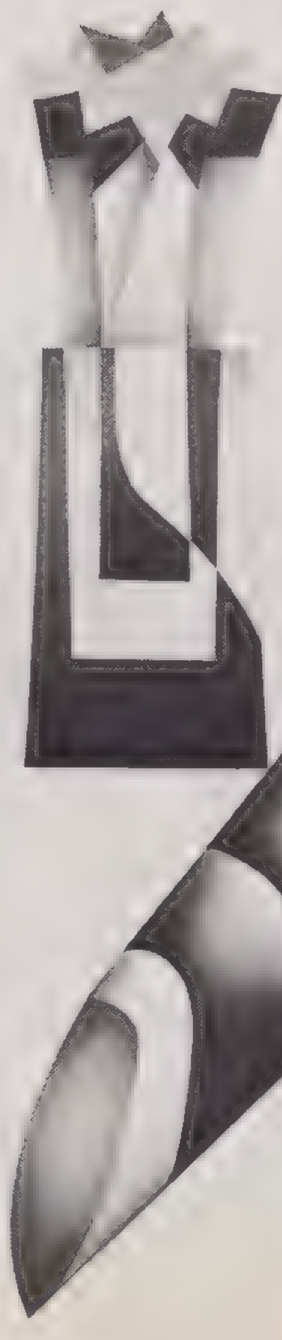
BLUSHER The tall order for blusher: delivering enough color to ''lift'' skin without becoming obvious. One answer: ''Christian Dior's tightly packed blushers—especially their Petal—barely buff skin with color,'' says Kevyn Aucoin.

LIPS The pros' essentials: a nude, matte lip color (Shiseido's Delicate Splendor), a slightly darker-than-natural pink (Dior's Mohair), and a knockout red (Chanel Coco Red).

EYES ''While many women may prefer 'safer' colors, Prescriptives eyeshadow shades and groupings are brilliant, worth the risk,'' says Margaret Avery. ''Burgundy liner is softer than a brown or black line,'' adds Smith-Masters. Pair burgundy liner with burgundy lashes (via Revlon's mascara) and a woman basically has all the eye makeup she needs. For brows: a feathering with Lancôme's Taupe pencil darkens; a comb-through with styling mousse gives brows lushness.

While most women opt for speed and ease when it comes to makeup application, the occasional switch to a slow ritual of making up is a wonderful indulgence before an evening out," points out makeup artist Linda Mason. "Spending an hour preparing for it separates a grand event from everyday life."

genius at work The new Luminique Powder Pen, *below*, is engineered like a cartridge pen: one end holds a snap-on vial of superfine loose powder; the other, a swivel-up brush.



WILLIAM HONKANEN

NUTRIBEL

Nourishing Hydrating Emulsion

Your skin will thrive on it.

A very important means of sustenance.
The daily application of Nutribel gives your skin nourishment and moisture
... 24 hours a day.

• The Nourishing Ingredient

Nutribel's patented formulation contains linoleic acid, an essential ingredient in young, healthy skin.

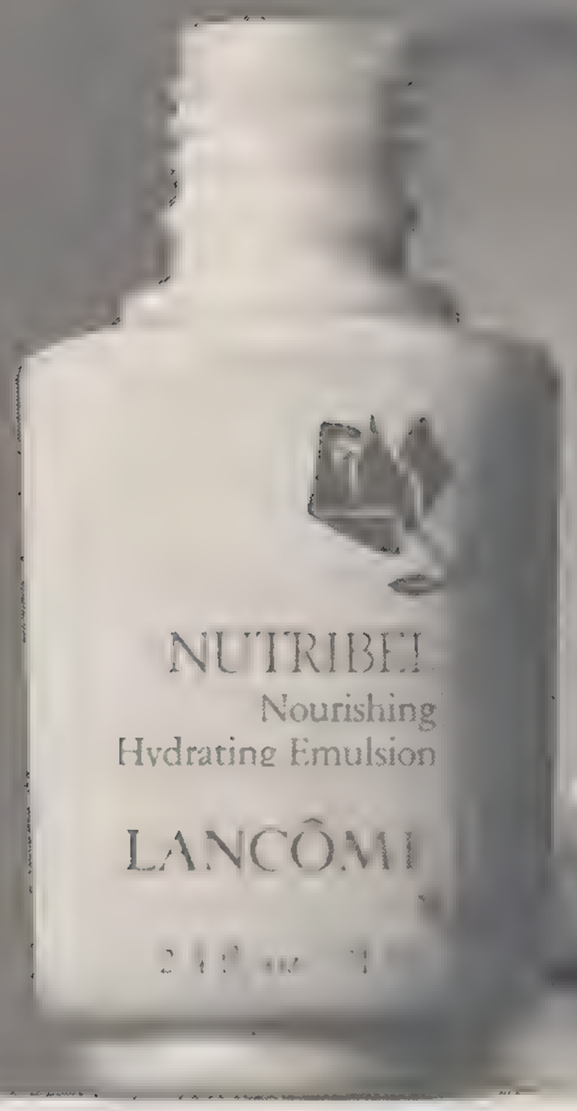
• Moisture

Nutribel supplies selected moisture agents that penetrate deep into the base cell layers where new cells get their start.

• Elasticity

Nutribel enhances your skin's natural flexibility, allowing the skin to yield easily to facial expressions. Our lab tests prove it.

Nutribel Nourishing Hydrating Emulsion, in light yet luxurious fluid texture. For the moisturizing care and feeding of your skin.



LANCÔME
PARIS

©Cosmair Inc. 1984

reader letters

Value of smelling the roses

. . . . "On *Not* Going for It," by Susan Margolis [October 1985] was a great pleasure to read and struck close to home for me. . . .

I am a twenty-eight-year-old, trying to decide where my life is headed. Juggling a job, school, and a relationship which gives me two homes to manage, it is consoling to read . . . that "even ambitious women in the 'eighties have their limits."

Though I have no resources for a trip to Europe, occasionally (and more and more often), I'll take a moment to watch the leaves fall, or to look at my home, and, renewed, will carry on. Valerie Kirchner
N. Albany IN

Thank you for publishing Susan Margolis's moving and useful story in the October issue. So much has been written about pushing ourselves to success; very little about finding our ways to peace and serenity.

Power lunches, executive stress, aerobics, ambition, super-Momming, keeping up until the strain is bursting our temples. Good for you for giving us permission to sing aloud, and off-key at that. Leah Garchik
San Francisco CA

Because my wife liked the article by Susan Margolis "On *Not* Going for It," she passed it along to me. It struck a responsive chord. I recalled my stretch as an executive and writer for a large advertising agency and how some of my associates were nervous about vacations, afraid their accounts would be gobbled up by predatory colleagues. I recalled, too, that in some of my most enjoyable travels I was resolved not to take notes, mentally or physically, not to think in terms of material I could use as a free-lance writer. It is probably a result of this that scenes from years back suddenly flash in my memory, bright and sharply detailed, as though they had happened yesterday. . . . Frederick Laing
New York NY

Unique New York

What a challenge for any magazine to report and to educate its readers successfully of the endless happenings of New York City. With no resemblance to the common "tour guide journalism" found in that magazine lying on your hotel room night table, Vogue's writers did so much more in your "Special Report: New York/International" [October 1985]. . . .

My all-consuming love affair with the city began the moment I drove into its boundaries. I experienced simultaneously an unexplained feeling of comfort as if I lived here before and was coming home, and frustration, wanting to see, visit, do, touch, walk, shop, eat all at once. There was so much! However, when you're in love, you pursue. . . .

Now all I have to figure out is how to laminate the pages of my October 1985 Vogue. It surely will be under my arm as I next walk down Madison. . . . Doretta A. Karam
Wethersfield CT

Clean-air alert

I read your interesting article on "Smoke-filled rooms and other dangers" [on the Health page by Melva Weber] in the September 1985 issue. I felt compelled to write some comments of my own. . . .

Twenty-five years ago I suffered through a severe bout of bronchitis and, since that time, I have been allergic to tobacco smoke. My husband and I enjoy dining out and I look forward to these outings as I must lead a very restricted life style, due to my allergy. . . .

There are very few restaurants in the Sandusky area which have adequate no-smoking sections. Most do not have any! Surely there are others with allergies and breathing difficulties who would prefer smokeless arrangements everywhere, and especially while attempting to eat. We pay the same amount of money for our food as the smoker, so we should be allowed to eat that food without a struggle. What can be done about it? . . .

I, for one, simply cannot tolerate one more puff in the face! Even a relatively small dining room can set aside half their tables for the nonsmokers. Also, the food in the smoking section could be slightly more expensive, to pay the additional expense of the maintenance of the exhaust systems, extra necessary cleaning, and the need for extra linens because of burnt holes, etc.

Please continue your anti-smoking articles whenever possible, to help publicize the need for clean air for everyone who prefers it.
Eunice C. Stradtman
Sandusky OH

Alice Paul—class of . . . ?

I'm pleased to see the reference to the legendary feminist Alice Paul in the ["Between Us"] section in your August 1985 issue. However, I was disappointed to read that Alice Paul was a University of Pennsylvania "graduate."

Actually, Paul was a graduate of Swarthmore College, Class of 1905, where she was influenced by her activist, reform-oriented professors. Paul came from a Quaker family and her great-grandfather had helped found Swarthmore, a Quaker-oriented school, in 1864. Research materials on Paul's life and career are now in the Swarthmore College Peace Collection, and our Alice Paul Women's Center was named in her honor. . . .

After graduation from Swarthmore, Paul did graduate work in England, where she had her first experiences with the suffrage movement . . . . Returning to America a heroine, due to the press coverage from England, she earned M.A. and Ph.D. degrees at the University of Pennsylvania and then somehow found time to earn three law degrees, from the Washington School of Law and from American University. . . .

This year is the 100th anniversary of Paul's birth, which has been celebrated in many ways all over the country, including a week of activities last spring at Swarthmore. A biography of Paul by Amelia Roberts Fry, *A Divine Discontent: The Life of Alice Paul*, will be published later this year. . . .

Lorna G. Shurkin, Director
News and Information Services
Swarthmore College
Swarthmore PA

Testing your limits

Your article "Fitness: Benefits for the Handicapped," [by Shari Miller Sims, in the August issue], was an excellent piece, and I commend you on your efforts in educating the public on what the handicapped can do, if given the opportunity. Heretofore, the media has largely focused on what they can't do.

I was the Project Officer assigned responsibility for planning, organizing and conducting the sports and recreation portion of the Inspire '85 Festival, held September 20-21, on the Mall, in Washington, DC. We staged one of the largest and most comprehensive handicapped sports demonstrations ever held in this country. A number of national and world champions demonstrated their respective sports and the audience left muttering to themselves: "I never dreamed they could do those things". . . .

One of the many highlights of the fair was the feat of Melba Houghton, a champion blind skier. She and her sighted ski guide, Steve Titus, rode a tandem bicycle from Vail, Colorado to Washington, DC. It was planned for them to arrive just in time for the opening ceremonies, but they arrived early and had to sit and wait. In fact, they averaged eighty miles per day and arrived in Washington five days ahead of schedule. She is one terrific athlete. . . . William G. McNamara
The President's Council
on Physical Fitness and Sports
Washington, DC

Fashion in the hinterland

We are dairy farmers in a very rural area of Vermont. Your September issue was particularly welcome for the sheer amount of its fashions and excellent articles. Although we are surrounded by natural beauty, the other kind is unheard of here. In fact, an affront.

Your magazine helps me to stay.
Elizabeth Way
Johnson VT

That's "amore"

I just read "Celebrating Italy" [by Germaine Greer, in the September 1985 issue] for the third time. That article expressed emotions I have felt, but I never thought they could be put into words. I, too, am having a love affair with Italy and maybe that article will help a few of my friends who have not yet enjoyed *il mio paese* to understand my strong feelings of love and devotion. *Molte grazie* G. Greer!
Margaret J. Parsons
Princeton NJ

GUESS?

Advertising: Paul Marciano

SAKS FIFTH AVENUE

GEORGES MARCIANO

© Elizabeth Arden Inc., 1985

Advanced Energizing Extract

The breakthrough new lotion that can make all others obsolete.

From this moment on, the traditional concept of skin care is obsolete. **Today's measure of beautiful skin is based on skin texture, not just skin type.**

New Advanced Energizing Extract is a unique lotion that energizes skin to **dramatically improve its texture.** It took scientists at Elizabeth Arden Research 5 years to develop the intensive synergizing formula that:

- **energizes** the skin's regenerative activity
- **penetrates** vital moisture-rich extracts
- **retards aging** with a sunscreening ingredient

Result? Whatever your skin type, its texture can dramatically improve. Suddenly, your skin is smooth, soft, luminous, the best it can possibly be.

Elizabeth Arden

DERMATOLOGIST, CLINICALLY, ALLERGY TESTED.

BEAUTY STYLE

What's new in beauty and fitness? Just about everything . . . as you'll be reading here: people . . . places . . . trends . . . ideas.

BY ANDREA ROBINSON AND DOROTHY SCHEFER

Beauty hygiene . . .

. . . in salons and at department-store counters has become a vital industry issue, owing to a growing concern about transmittable diseases. Cosmetics companies acknowledge that cleanliness and safety at beauty counters is an obligation, but also a challenge . . .

● At top salons such as **Elizabeth Arden, Kenneth's, Il Makiage**: brushes are cleaned after each use with soap, disinfectant; most items are one-use disposables.

● At **Lancôme**, department-store Beauty Advisors clean tester units several times a day with alcohol and also use disposables . . .

● At **Clinique**, hygiene is considered a responsibility; but the company also doesn't want to take the fun out of trying cosmetics. Major thrust: to make sure products touched by customers are as clean as possible. Purposely, there is no mascara testing from applicator to eye. Lipstick is swatched from tube to palm of hand, allowing a customer to try on a lipstick product that has never been touched by another person. Eyeshading pencils are resharpened after each use. Eyeshadow is applied with cotton-wrapped tips. Consultants clean their hands with Clinique Clarifying Lotion, since running water is often not accessible.

● At **Georgette Klinger**, freshness has always been of paramount concern; but now, they claim, "we are taking hygiene to unprecedented levels." Klinger will introduce an advanced dispensary system in their new facility at 978 Madison Ave, NYC. Treatment preparations no longer will be stored in treatment rooms. Instead, after a woman's skin is analyzed, the facialist will receive a tray of fresh-dispensed, custom preparations needed for that client's treatment. Makeup will be handled the same way, and will be stored in test-tube-like containers. "No instruments or particles of makeup will ever re-enter a container, so each product is always fresh."

ONE OF THE GREAT PLEASURES OF "TANGO ARGENTINO"—THE BROADWAY SHOW SOON TO TOUR THE COUNTRY: THE DANCERS, ALTHOUGH PORTLY AND "OF A CERTAIN AGE," MOVE WITH SUCH INCREDIBLE EASE AND STYLE . . . CLEARLY, AN AFFIRMATION THAT A SPIRITED ATTITUDE, A FIT BODY—AT ANY AGE—ARE OUR MOST APPEALING ASSETS . . .

'80s-Style "Makeovers": Image Consultants

The hottest new beauty/fashion business to emerge is the image-consulting business. One step beyond the "makeover," it involves everything from providing a personal shopper . . . to helping to organize a woman's wardrobe . . . to improving her voice and posture. Christine Kunzelman puts together a personal profile . . . wardrobe inventory . . . packing plan . . . personal grooming . . . and style "identity." (213/378-8308) . . . One caveat: such "services" are only as good as the "expert" who is helping . . .

MEAL-IN-MINUTES

No time for dinner? Fitness pro Rebecca Eastman—who's Lily Tomlin's trainer—says a favorite among clients: Sauté chopped ginger, garlic, and onions in a tablespoon of olive oil, and use to top a baked potato. Serve with a spinach salad. Tasty, lo-cal, nutrient-rich . . .

"Dressing" *is a service that's available next month through* **"Roger Thompson at Barneys New York"** *(212/929-9000). Set up to help a client prepare for special events, Thompson will help a woman get ready for a board meeting, a photograph, or party—at his salon or your home. If you opt for the salon, two great perks: a no-appointment-needed section . . . a shower, if you want one.*

A BATH IS A BATH . . . but not if you're Japanese, top hairstylist Suga explained to us. *Ofuro* is a bath at home, a private bath, alone or with a close friend . . . *Sento*, a public bath taken with others . . . *Onsen* is a bath in a hot spring, in the country . . . all of which is good to know if you plan to visit a Japanese spa . . .

Having a personal trainer come to you is one luxury. Having a kinesiologist (movement specialist) on-staff is quite another; but that is precisely the service Jean-Paul Pianta performs for Adnan Kashoggi and his family. Three weeks a month, Pianta lives and travels with Mr. Kashoggi—who logs over one hundred hours a month in the air.

Pianta believes that "it is important for each part of the body to remain active" and that "attitude and posture are key." To that end, he "prescribes" regular exercise (30-45 minutes a day) and a diet low in fat and sugar. For Kashoggi, who, on his travel schedule, finds it difficult to put aside walking time, there are other options: breathing exercises—ten minutes of deep inspiration/expiration exercise, and a daily massage and sauna. When he's in NYC, Mr. Kashoggi takes a daily swim—in the pool he built in his apartment.

The Kashoggis are not the only ones to benefit from Pianta's ideas: friends do, too. When the Kashoggis throw a party, guests—such as Brooke Shields—check in with Pianta to check out his advice.

HAIRCOLOR FOR MEN SURPRISE CLIENTS

CHECKING IN AT LA COUPE'S RECEPTION DESK TO SEE TOP COLORIST LOUIS LICARI: MORE AND MORE *MEN*. SPOTTED THERE RECENTLY: ANDY WILLIAMS, JOEL GREY, ROBERT De NIRO, AND MICKEY ROURKE . . .

Before **Cyndi Lauper** had made it to fame and fortune, she worked as a hair model for Justin Ware of **Vidal Sassoon**, who now has landed in Lauper's business: Sassoon has sponsored the making of Mr. Mister's rock video. "We chose a rock video as the best way to reach our target audience of fashionable women who use haircolors as 'cosmetics' for the hair,' says Sassoon. Early this year, "Is It Love" will begin appearing on rock-video TV programs . . . with all the models' hair highlighted with Colorific, Sassoon's new "color styling" product.

What It Costs . . .

Here's what it costs to work out with a personal trainer . . .

● *Marianne Battistone, NYC: $35-$65, depending on time, needs. First-time evaluation sessions, $60-$100. (201/592-1208)*

● *Rebecca Eastman, LA: $50 an hour (if you go to her studio, it's $35). (213/653-4327)*

● *Barbara Pearlman, cross-country through Elizabeth Arden: $60 for a half-hour salon class; $150 for the first forty-five minute session in NYC. (212/407-7908)*

● *Stephanie Herman, NYC: $40-$85, depending on time, needs. (212/496-2213)*

OUT OF THE CLEAR BLUE
COMES FRESH, CLEAN, OIL-FREE SKIN.

Clear blue Noxzema® Antiseptic Skin Cleanser cleans deep. It penetrates pores and cleans out oily dirt and make-up that soap can leave behind. And its medicated Noxzema ingredients kill bacteria on contact. Noxzema also softens and smooths your skin with a special skin conditioner that won't overstrip. Noxzema Antiseptic Skin Cleanser. It cleans beautifully.

DEEP CLEANS WITHOUT OVERSTRIPPING.

© 1984 NOXELL CORP.

Cover Girl® creates New

Continuous Color

Now, the luscious color you buy
is the luscious color that stays on.
Hour after hour. (At last!)

Available in an exclusive color collection for lips.

© 1985 Noxell Corp.

GASOLINE Showroom
498 Seventh Avenue New York, N.Y. 10018

JEANS
Gasoline
Available at
bloomingdale's

NUTRITIOUS.

New Healthy Home Cooking, the fresh approach to food.

There's an exciting new way to enjoy the healthier way you're cooking today. It's HEALTHY HOME COOKING from TIME-LIFE BOOKS, the first series of cookbooks specially created to make what's nutritious simply delicious.

Each volume is filled with a tempting assortment of original, exciting recipes, all developed exclusively for the series and triple-tested by the TIME-LIFE BOOKS' kitchens. Stir-Fried Chicken with Red Cabbage and Chilies, Braised Chicken with Plums and Lemons and Roast Gingered Turkey Breast are just a few of the satisfying and healthy choices in the first volume, Fresh Ways with Poultry. Like every dish in every volume, each is rich in flavor, yet low in calories, cholesterol, sodium and fats.

Working and total cooking times are part of every recipe, too, along with full-color photographs to help make cooking and serving quick and easy. You'll even discover a special chapter of microwave recipes to help you save more time and nutrients, plus a valuable section on diet, nutrition and recommended dietary guidelines.

Sample the delicious benefits of eating fresh and healthy with Fresh Ways with Poultry for 10 days free. If you decide to keep it, you can go on to examine other volumes, including Fresh Ways with Vegetables and Fresh Ways with Salads.

You're not committed to anything. You can even return Fresh Ways with Poultry within 10 days and owe nothing. Otherwise, keep it and pay just $14.95 (Canada $17.95) plus shipping and handling. Future cookbooks come one about every other month, each with the same 10-day free trial. Keep only those you want. Cancel anytime by notifying us.

If you've been looking for a fresh approach to healthy, great-tasting food, you've found it. HEALTHY HOME COOKING, new from TIME-LIFE BOOKS.

© 1986 Time-Life Books Inc. Time & Life Bldg., Chicago, IL 60611

Spanish-Style Chicken and Saffron Rice 570 calories per serving

DELICIOUS.

TIME LIFE BOOKS

Irresistible!

Examine Fresh Ways with Poultry for 10 Days Free.

If card is missing, mail to:
TIME-LIFE BOOKS, Time & Life Building
541 North Fairbanks Court
Chicago, Illinois 60611

Yes, I would like to try Fresh Ways with Poultry for 10 days free as my introduction to the HEALTHY HOME COOKING series. Also send me future volumes under the terms described in this ad.

D4AK95

Name _____
(Please print)

Address _____ Apt. _____

City _____

State/Province _____

Zip Code/Postal Code _____

All orders subject to approval. Prices subject to change.

Healthy Home Cooking.
Recipes for Life.

PEOPLE ARE TALKING ABOUT...

movies

GIRLS IN GROUPS

For girls, adolescence is a limbo that may last for agonizing years or one short summer. We suddenly feel too big for our houses and our siblings and our appallingly ignorant parents, but not quite big enough to go it alone with men. Best friends are our refuge, our buffer state. As girls in groups, we shut out the world with music, roam the malls in giggling herds, and thus establish tribal authority. What looks like hysteria and collective narcissism to the outside world is a desperate attempt to make ourselves invulnerable while testing the sexual waters.

And so it is with the trio of teenaged girls so remarkably and poignantly dramatized in Joyce Chopra's *Smooth Talk*. It would be enough that this adaptation of a Joyce Carol Oates story is the first American movie to deal seriously with an adolescent girl's sexual awakening, but *Smooth Talk* is much more than that as it follows one of those girls from her first exhilarating "necking" date to her River of No Return.

Laura Dern, who played the blind girl in *Mask*, is uncanny as the tall, lanky blond whose precocious sexuality is taking her beyond the reach of her friends and her family. In an acting performance that is a miraculous combination of physical awkwardness and seductiveness, her Connie conveys the dilemma of a fifteen-year-old burdened with a body she's not equipped to handle. Half tomboy, half hussy, she is alert and playful with her girl friends; but when she enters the world of parents, or boys, she goes blank, comatose, her bright mind short-circuited by a sensuality that has come on as suddenly and stupefyingly as an early heat wave.

Director Joyce Chopra, whose *Joyce at 34* was one of the best of the autobiographical independent films that shaped and reflected the women's movement during the 'seventies, excels at capturing the telling detail: Connie as she practices talking to boys in front of the mirror; the fierce, scraping, endlessly bruising war between Connie and her mother (Mary Kay Place), with its cyclical pattern of hostility, guilt, and the moment of peace before a new outbreak of hostility. One suspects, even before Tom Cole's fine screenplay confirms it, that this mother, like daughter, was an early developer, and that part of the intensity derives from mutual recognition. She, too, was someone who yearned for what she thought of as sexy romance and got...sex, and an early marriage.

Against the magnificent wild background of the orchard and lake country of Northern California, this daughter will probably act out the mediocre destiny of her mother. If occasionally one feels a little ahead of—and above—the characters, too blessed with a literary insight that is denied them, what is so striking and unusual is the attitude Chopra takes toward Connie, regarding her with a sympathy tinged with philosophical resignation. You want to slap her in the face one minute, and put your arms around her the next; but she's playing adolescent brinkmanship, and she's already moved beyond the power of love and injunction. As she goes blindly from the warm glories of necking to the trauma of quasi-rape (thanks to a stranger played by Treat Williams), you feel the horrible inevitability of what happens to her.

For this one woman, looking dumbly and longingly back at childhood, there is no hope of reconciling independence with sexual desire. In confronting that abyss, Joyce Chopra has made a brave and powerful film that exposes the glibness of the youth movies and their fantasies of sexual initiation made easy.
—MOLLY HASKELL

Smooth Talk's director Joyce Chopra (1), star Laura Dern

RICHARD CORMAN

BEYOND THE BRAT PACK

At nineteen, Kiefer Sutherland has already posed as a paint-spattered artist in an ad for Levi 501s, appeared in an episode of Spielberg's *Amazing Stories*, chalked-up two major films (*Max Dugan Returns*, *Bay Boy*), has a third (*At Close Range*, with Sean Penn) on the way, and a father (Donald Sutherland) in the business. Yet, somehow, he's free of the narcissistic posturing that infects Hollywood's emerging generation. What sets Kiefer apart even more is an unabashed vulnerability that reveals the glimmerings of a self-reflective and intimate style. As he plays Liv Ullmann's earnest, painfully naïve son in *Bay Boy*, his soft, intelligent face registers every wrench or sudden, inexplicable joy.

If Sutherland continues to nurture his auspicious talents, he'll soon outclass the competition.—LISE FRIEDMAN

BRIGITTE LACOMBE

Polo Ralph Lauren

Now, for the first time, give your lips
Ultimate Care plus fashion-rich color.

A new breakthrough formula that
moisturizes, soothes and protects.
A unique combination of allantoin,
collagen and aloe extract in 23
dermatologist-tested shades plus
a clear gloss. All co-ordinated with
New Lengths® for nails.

Sally Hansen®

Ultimate Care™ Lipstick.

From America's treatment specialists.

SALLY HANSEN CREATES
NEW ULTIMATE CARE™
LIPSTICK.

© 1985 Del Laboratories, Inc. Our model is wearing Poppy Creme on lips and nails

PHOTO: BILL KING HAIR: STEVEN DOCHERTY, VIDAL SASSOON SALON, BEVERLY HILLS
MAKE-UP: ALEXIS CAYDAM SHIRT: PARACHUTE EARRINGS: ROBERT LEE MORRIS AT ARTWEAR

© VIDAL SASSOON, INC. 1985 VIDAL SASSOON IS REG. U.S. PAT. & T.M. OFF

Body Beautiful.
Body Glaze.

This exceptionally light lotion is the perfect styling tool for hair that doesn't want to be weighed down. Even the thinnest baby fine hair can appear voluminous and full bodied. What's more, our remarkable Body Glaze not only leaves your hair looking luxuriously fuller, but keeps it soft and makes it shinier than ever.

For the ultimate in styling versatility, turn to the ultimate hairstyling collection: Vidal Sassoon.

If you don't look good, we don't look good.

VIDAL SASSOON

Lines & Wrinkles? Face the Future Firmly!

Restore skin's youthful appearance! Let Clarins effective "anti-aging" skin care treatments rescue you from those tell-tale signs that betray your biological age.

Clarins recognizes the causes.
Skin's youthful suppleness and moisture balance diminish, particularly after the age of 35. The natural aging process causes cell renewal to slow down. Add an unfriendly environment . . . Lines, wrinkles, and dehydration are inevitable. The result: skin slackens and facial features appear less defined.

Clarins is the Problem-Solver.
Clarins "anti-aging" treatments fulfill the urgent demand for special facial care. Rejuvenating Multi-Régénérante treatment creams drench skin with moisture and nourishment. A program of Biological Skin Tightener ampoules strengthen skin's elasticity and firm facial features. Results of these natural formulations are time-proven, thanks to thirty years of experience and advanced research at Clarins' Parisian "Institut de Beaute". They are, of course, dermatologically and allergy-tested.

Clarins Multi-Régénérante revives skin's youthful glow.
Replenish skin's moisture balance with essential nutrients. Accelerate cell renewal and reinforce skin's natural defenses. Soften lines/wrinkles and rediscover youthful radiance! These are the benefits of Clarins rejuvenating Multi-Régénérante creams. There are two! Multi-Régénérante for all skin types – formulated with 12 select "anti-aging" ingredients (including gin seng and milk protein). And, to address the deficiencies of very dry, very devitalized skin – the new Multi-Régénérante "Speciale" treatment, rich in unsaponifiable extracts of moringa and shea butter.

Clarins Biological Skin Tightener gives facial features a "lift"!
Effective and easy to use! Treat facial skin to a 32 day program of Biological Skin Tightener ampoules and see the results – visibly firmer facial features and contours. Its gentle, yet intensive tightening properties strengthen skin's elasticity. Horse chestnut (tightening) and pineapple (reduces puffiness) are key natural extracts that act to promote maximum results. For all skin types. Can also be applied around the delicate eye contour area to soften crow's feet.

Clarins Skin Care Specialists offer personal beauty advice.
Consult with a Clarins Skin Care Specialist and have your comprehensive Beauty Prescription completed. And, receive a sample of a Clarins product, selected just for you! Clarins specializes in skin care for face, bust, body and tanning. Act today and join millions of women world-wide who depend on Clarins to answer their skin care needs.

Multi-Régénérante for all skin types "Speciale" for very dry, very devitalized skin	• Rich in natural plant extracts to moisturize, nourish and rejuvenate the epidermal layer • Provides necessary nutrients to replenish balance and accelerate cellular renewal • Visibly softens lines and wrinkles • Relieves tight, taut discomfort of dehydration
Biological Skin Tightener	• Intensive 32 day ampoule treatment program • Gently tightens fine lines and slackened skin • Strengthens skin's elasticity and firms facial features and contours

CLARINS
PARIS

THE PROBLEM-SOLVER IN SKIN CARE. PREMIER IN FRANCE!

Saks Fifth Avenue

PEOPLE ARE TALKING ABOUT...

movies

GOLDDIGGERS OF '58

Busby meets Bowie and London starts to swing

"My Lord," muses the teen hero of Colin MacInnes' classic 1959 novel, *Absolute Beginners*, "one thing is certain, and that's that they'll make musicals one day about the glamour-studded 'fifties.' " *Absolute Beginners* itself is now a flashy movie musical whose cast includes David Bowie and James Fox, and whose songs have been written by three of the great legends of rock—Keith Richards, Elvis Costello, and Bowie, composer of the movie's theme. The word is that Bowie feels it is his best work in years.

MacInnes' novel, set in 1958 London, is about jazz and sex and urban life, and the teenagers Londoners called the "absolute beginners." They had money to burn; and that summer, the hottest since the War, London was theirs—a neon world of coffee bars and Vespas, Continental clothes and Teddy Boys. The story tracks the city's strivers, whores, and immigrants at a time when English society had begun to unravel; the film's climax is the Notting Hill race riots.

The hero of the film is Colin (newcomer Eddie O'Connell), who loves Suzette—sweet, sexy, and seventeen—played by Patsy Kensit, lead singer of the British rock group The Eighth Wonder. But Suzette has fallen for an older man called Henley (James Fox). Colin's journey to win Suzette back leads him through the swirling Soho nightlife, a Chelsea party given by Dido Lament (*Nine*'s Anita Morris), whose pad is pure 'fifties—all laminated leather and spiral staircases—and to the surreal ad agency of Vendice Partners (David Bowie). Ray Davies, lead singer of the Kinks, is cast as Colin's long-suffering Dad; Mandy Rice-Davies, a lead player in the Profumo scandal, is his tarty Ma. The score is filled as well with vintage sounds of the teens' jazz heroes—Charlie Parker, Ella Fitzgerald, The Modern Jazz Quartet, and Gil Evans.

Most of Britain's younger directors come out of the documentary film world and go in for sturdy shoes and khaki pants. *Absolute Beginners*' Julien Temple wears baggy trousers and exquisite flats. He's best known for *The Great Rock 'N' Roll Swindle*, his film about the Sex Pistols; and his notorious rock videos, such as Mick Jagger's *Undercover*, which alludes to America's involvement in El Salvador and was banned in Britain; and the lurid *She Was Hot*, with Anita Morris, banned in America. In spite of Temple's reputation as the brat of the British film business, he says he aims to be the post-Modern Busby Berkeley, and that with *Absolute Beginners* he looked for inspiration to Hollywood musicals like *Singin' in the Rain*. "Rock and roll doesn't have the rebel role it once did," he says. "If your grandfather was a Teddy Boy, you want to be something different now, don't you?"

—REGINA NADELSON

BIG IN BED

The screen is bathed in chlorine green as a blimp of a woman floats peacefully on her back in the middle of a public pool. So begins French director Percy Adlon's charmingly weird, half-fantastic, half-real *Sugarbaby*, a film that wraps around you like incense and has you smiling, like some fool, even after you've left the theater.

Marianne, the heroine, is a study in slovenly corpulence but with a childlike appeal. She works by day in a Munich funeral parlor and munches herself to sleep in front of the TV at night—to the tune of a 'sixties rock song called "Sugarbaby." Her life changes when she sees a cute blond subway conductor calling stops and is instantly smitten. Taking a leave of absence, she devotes herself to pursuing him. She tracks down his name and address, then spies on him; she redecorates her apartment and herself, and entices him with candy bars. The improbable outcome of this stakeout is that she actually catches him.

Not only the opening scene but the entire movie is bathed in fluorescent colors like pink and chartreuse, which, combined with the tilted camera angles of cinematographer Johanna Heer, serve to cue us to the phantasmagorical quality of the tale. The visual stylization is arresting at first, but it too quickly becomes a distracting mannerism. We don't need to be told twice that Marianne's love affair with her "sugarbaby" defies all the rules of sexual attraction as it fulfills the ultimate fantasy: that someone will love you for yourself alone, and not love you (or reject you) for your casing. Marianne's *(Continued)*

TONY MCGEE

Body Beautiful.
Body Glaze.

VIDAL SASSOON

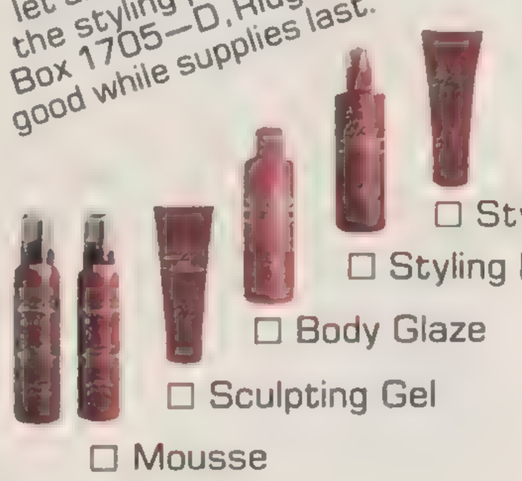
1. Work Body Glaze into roots of towel-dried hair.
2. Finger tousle hair while lightly blow drying.

© Vidal Sassoon, Inc. 1985 • USA, SASSOON, HEAT & STYLE ARE TM OF

Exclusive Styling Offer!

Send for the Vidal Sassoon Styling Booklet with over 20 "How-To's" for his never seen before Night and Day styles.

Send $1.00 check or money order payable to Vidal Sassoon, to cover postage and handling, for booklet alone. $2.00 for booklet and your choice of trial sizes of TWO of the styling products shown below, to: P.O. Box 1705—D, Ridgeley, MD 21681. Offer good while supplies last.



☐ Styling Gel
☐ Styling Fix
☐ Body Glaze
☐ Sculpting Gel
☐ Mousse

Name_____

Address_____

_____

If you don't look good, we don't look good.

The French have a word for color: Stendhal

The ultimate French import. Color that's brilliant. Inspired. With a joie de vivre that's totally irrepressibly unique.

Rouge a Levres kisses your lips with pure seduction. Moist, luscious high-voltage color that still softens, smoothes and cares.

Vernis a Ongles. The finishing touch for the well-manicured hand—shining pure color that dries to a smooth, glossy rich perfection.

Collect both in their sharply sleek, eye-catching new designs. For lips and nails that speak French, wherever they go.

© 1985 Sanofi Beauty Products, Inc.

Stendhal
PARIS

JACOBSON'S

PEOPLE ARE TALKING ABOUT...

movies

(Continued) good fortune is that her conductor, a boyish civil servant who had been put in a uniform before he was ready for a suit, is released by the enveloping and available sexuality of his chubby paramour.

Percy Adlon also directed *Celeste*, the extraordinary portrait of Proust's housekeeper—another movie about a plain woman encountering love as a meticulous obsession and being transfigured by it. *Celeste* was quietly rapturous, *Sugarbaby* is comically so; but in both films, love is a secret selfless fire that burns in unlikely places.

Marianne Sägebrecht's majestic performance is as intensely spiritual as it is physical. As she gives herself without abasing herself, her funny moon face seems lit from within. Hers is the dignity of a passionate soul generously in love.—M.H.

art ORPHEUS IN DISNEYLAND

Jean Cocteau has been credited with everything from inventing the twentieth century to fathering France's New Wave Cinema. Americans are perhaps most familiar with his haunting, surrealistic films—*The Blood of a Poet, Beauty and the Beast, and Orpheus*. Less familiar is his vast legacy of work in the visual arts. Now, however, in the unlikely setting of Southern California's Orange County—an area famous for Disneyland and the John Wayne International Airport—Americans can discover the esoteric world of Cocteau at a new museum that houses the largest collection of his work outside France.

Among the over three hundred Cocteau treasures at the Severin Wunderman Foundation Museum are caricatures of Cocteau's famous friends (Gertrude Stein and Alice B. Toklas on a stroll, Nijinsky looking not unlike Grace Jones, right), bizarre sketches executed while withdrawing from the opium to which he was addicted most of his life, primitive ceramic sculptures he did under the tutelage of Picasso. There are also patriotic French stamps he designed during World War II, theater masks from *The Infernal Machine*, and a whole wall of pastel nudes and lovers.

The man behind the collection: Severin Wunderman, chairman of Severin Montres, Ltd., the Irvine, California-based company that manufactures and markets Gucci timepieces. Some thirty years ago, Wunderman, who was then living and working in Paris, fell in love with a Cocteau sketch he happened to see in a gallery window. Making all of $150 a week at the time, Wunderman spent practically his whole paycheck on his first Cocteau—and "that," he says with a grin, "was the beginning of the sickness!"

This month, over two hundred works from the collection will be exhibited as part of a Cocteau festival in Washington, DC, featuring performances of his play, *Orpheus* and screenings of his films. Hosted by the French Embassy, the festival will run January 17 to February 3. Vive Cocteau! —RICHARD ALLEMAN

The Irvine, California collection can be seen by appointment, and on Tuesdays and Thursdays at 2:00 P.M. Groups are limited to ten people; reserve ahead. Telephone: (714) 472-1138.

JEAN COCTEAU, 1911

Open a Bloomingdale's near you.
bloomingdale's
If your schedule keeps you a million miles away, you can still shop at Bloomingdale's. Our new catalogue is so rich with earthly pleasures, you'll feel lighter than air.

Send for our new catalogue and gift certificate.

Mail this coupon with $3. Or call **1-800-222-8300 ext. 805** and charge it to your major credit card. We'll send you a season of high-impact fashion catalogue, and a $3 gift certificate to make shopping more fun.

805

Name _____

Address _____

City _____ State _____ Zip _____

☐ Payment enclosed. Or please bill my: ☐ MasterCard ☐ Visa
☐ American Express ☐ Diners Club ☐ Carte Blanche

Card No. _____ Exp. Date _____

Signature _____

Mail to: Bloomingdale's By Mail Ltd., Dept. 805, P.O. Box 4160, Huntington Station, N.Y. 11746

© 1985 Bloomingdale's By Mail Ltd

PEOPLE ARE TALKING ABOUT...

art PAINTING WHEN IT WAS YOUNG

Gustave Caillebotte's "Paris, A Rainy Day," 1877

Do we really need yet another mammoth show of French Impressionism? The answer is yes, if the exhibition is as unusually conceived and stimulating as *The New Painting: Impressionism 1874–1886* at the National Gallery of Art in Washington DC (January 17–April 6). Critically focused to provide a fresh way of looking at works so familiar they begin to look like color reproductions of themselves, the exhibition permits us to experience the qualities that make a masterpiece in contrast with the hundreds of lesser works exhibited at the same time. It is a lesson to remember that masterpieces are rare occurrences.

How fortunate it is, then, that curator Charles Moffet, who organized the current centenary show commemorating the date of the eighth and final Impressionist exhibition in 1886, chose to put the masterpieces back in with the pedestrian pieces. For this was the real context in which they were seen, before taste and hindsight singled them out into a privileged core of works we think of as Impressionism.

As much as possible, the actual paintings chosen by the rebellious artists themselves for their series of history-making cooperative exhibitions will be hung as they actually were seen at the time, recreating the original atmosphere of stylistic and qualitative heterogeneity.

Reconstructing the historical, political, and social framework within which a work of art is created and first experienced is a growing tendency among art historians, who prefer to analyze works in their original context, rather than to judge them exclusively for their esthetic form. This contextual approach to viewing the art object as the product of a specific time and place is not so much anti-formalist as it is a return to a fuller reading of a work of art than merely a material description of its physical properties, colors, and composition.

The new art history raises questions regarding the interaction of art and society that formalist critics regard as irrelevant or unverifiable. Many new documents are consulted: old characterizations of the Impressionists as starving artists, Bohemian bums, and ultra-left political radicals are laid to rest. What we find instead is that their art was more admired than reviled in the press, and that they would have preferred to have been accepted by the official Salon.

Those who became known as Impressionists were labeled as such because they seemed to convey only the fleeting first impression of external reality, preferring to work outdoors rather than in the studio, and to compose quickly in summary sketches. For them, the spontaneous sensation, the specific time and place, and the unrepeatable moment represented the "truth" about experience, a truth denied by the imposition of intellectual formulas and traditional studio procedures. For studio art, as opposed to outdoor work, demanded gathering studies from many sources as material for the final product. By definition, such painting could no longer be the record of a spontaneous experience or a single moment, which is what the Impressionists desired to capture in its uniqueness.

By reconstituting as much as possible the actual contents of the eight Impressionist exhibitions, beginning with the historic first one in 1874 at the studio of the photographer Nadar, and including work by the many minor and imitative artists, this show, which travels to the M.H. de Young Memorial Museum in San Francisco in April, gives a fascinating sense of the whole story of Impressionism. For example, when the conservative Degas insisted, realists and illustrational artists were included. In the final show, younger artists exhibited, including Seurat, Signac, Gauguin, and Redon, who would lead the new wave to replace Impressionism. Over seventeen hundred pictures were shown in the eight shows organized by the artists. This was no elite affair, which may be why Manet refused to participate and continued to submit to the Salon. Particularly fascinating is the ambivalent relationship of Monet and Renoir, the two most important core members, to the rest of the group. It is obvious from their decision to withdraw from a number of the independent shows in order to exhibit at the Salon that what they really wanted was official acceptance, sales, and fame, rather than notoriety as rebels or to launch any collective style.

What current research does make clear is that the New Painting, as it was termed by the critic Edmond Duranty, opposed virtually every rule and convention held dear by the official Academy, which controlled the annual Salon exhibitions. Certainly, it was novel in 1874 to challenge the monopoly of the government-sponsored salon with a private exhibition organized by artists.

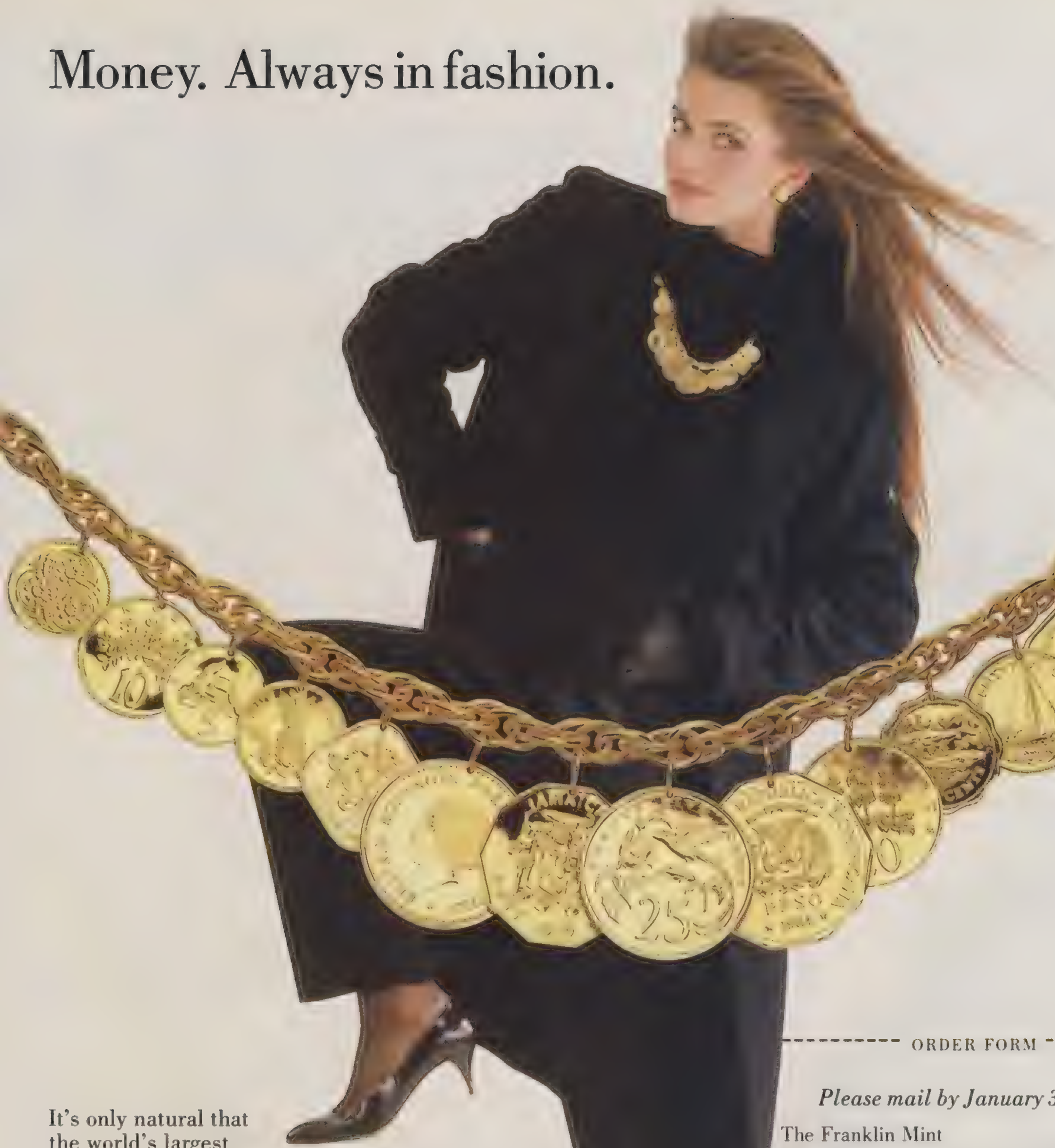
Those frightened of anything new as portending political revolution should have been calmed by the painter Bazille's words to his parents regarding a collective exhibition he wanted to organize of the New Painting as early as 1867. "Don't worry," he wrote, "it is only a student revolt." A rebellion against the canons of academic instruction and taste and its rules and regulations thus was the essential bond of the artists who exhibited together outside the Salon between 1874-86. Their lack of a specific program, manifesto, or *a priori* goals is but one more indication that what they sought was diversity, individualism, and freedom of expression. And this surely is what *The New Painting* will prove, more than anything.

The show will, I suspect, also prove once again that Impressionism is indeed the universal art of our time, as prized by the Soviets and the Japanese as by the Americans—the one style that seems in its charm, orientation toward pleasure and play, accent on human relations, and unpretentious gatherings of just plain folk to appeal to people of all walks of life.

—BARBARA ROSE

The Art Institute of Chicago

Money. Always in fashion.



It's only natural that the world's largest private mint should create the most spectacular example of the richest new look in fashion jewelry. The Golden Caribbean Necklace.

From The Franklin Mint—creator of the world's most beautiful coins. And that's just what these are. Real coins from the Caribbean. Uncirculated for a fresh new look and generously covered with pure 24 karat gold.

Fourteen fabulously genuine coins in all, many originally created by The Franklin Mint. Depicting some of the most romantic symbols of the tropics. And all fashionably displayed on a luxurious 22-inch chain.

Wonderfully versatile and affordably priced at $95. Available exclusively from The Franklin Mint, Franklin Center, PA 19091.

THE GOLDEN CARIBBEAN NECKLACE

© 1986 FM

ORDER FORM

Please mail by January 31, 1986.

The Franklin Mint
Franklin Center, Pennsylvania 19091

Please accept my order for *The Golden Caribbean Necklace* at $95.* plus $2.50 for shipping and handling.

I need send no money now. I will be billed in three monthly installments of $32.50* each, with the first payable in advance of shipment.

**Plus my state sales tax.*

SIGNATURE _____
ALL ORDERS ARE SUBJECT TO ACCEPTANCE

MR/MRS/MISS _____
PLEASE PRINT CLEARLY

ADDRESS _____

CITY, STATE, ZIP _____

4

BY THE FRANKLIN MINT

What a beautiful way to start the year!

World-famous Maja Perfume Soap, at limited-time savings of 25 per cent!
Spoil yourself a little.

SAKS FIFTH AVENUE

PEOPLE ARE TALKING ABOUT...

music — OVERNIGHT DIVA

Even though Riccardo Muti handpicked her to sing in the Philadelphia Orchestra's concert version of *Rigoletto* at Carnegie Hall last fall, Cecilia Gasdia's New York City debut, as Gilda, still seems like a dream.

Divas often treat the role as a chance to display technique, and ignore Gilda's complexities. But Gasdia created a sympathetic Gilda while revealing a cool, sinuous soprano. The voice didn't possess the radiance of, say, a Kathleen Battle—yet its color and quality had its own exotic edge. Gasdia walked off stage a star.

This was surely no surprise in Gasdia's native Italy, where three years ago she had pulled off a stunning debut at La Scala. When Montserrat Caballé suddenly canceled her appearance in Donizetti's *Anna Bolena*, Gasdia, who had won the 1980 Maria Callas contest, filled in. She'd never sung the part, but she had memorized the score as a student. Apparently, she demonstrated more than just a good memory. The Italian papers gave Gasdia front-page coverage, and her European career was launched.

Now Cecilia Gasdia is quick to declare just what that career should entail. For one thing, she says, too many young singers agree to do roles that don't suit their talents. Curiously, critics have said precisely that about Gasdia herself. "That's not fair," she answers. "During past years, I did sing different types of roles to see what was best for me. Not anymore. I now begin my real career. I know now what is good for me."

The bel canto repertoire is her forte, Gasdia says—Bellini, Donizetti, Rossini. And she knows where she wants to sing it. "I will try to have only the best. Can't you guess where?" Gasdia laughs, as she gestures toward the Met.

—MICHAEL KIMMELMAN

nightlife — THE PLAYBOY REVISER

On opening night of Playboy's New Empire Club in New York City, a cream-suited Hugh Hefner (the pj's are enshrined behind glass in the lounge) led an entourage longer than a Live Aid concert, featuring such anachronisms as pinky rings and Rita Jenrette, into a cloistered V.I.P. area. But standing front and center amidst Malcolm Forbes, George Plimpton, and Andy Warhol, beaming like a cheerleader into the cameras was daddy's best girl, Christie Hefner, president of Playboy Enterprises. It's her warren now, and she's doing more than just rearranging the furniture.

"Welcome to the Midwest!" she chuckled, for the Club is such a deliberate exercise in unabashed naïveté that even a seen-it-all club owner like Eric Goode (Area) was momentarily deblaséed. The bar in *Cheers* is sexier. "Look, after thirty years the only way to deal with the Bunny image is to have fun with it," Ms. Hefner confided. "One of our experiments is to introduce male 'Rabbits.' We want to attract women. Where women go, men will follow."

As for the "Rabbits," they're cute and sweet and more likely to go out on a bus-and-truck tour of *Godspell* than understudy Chippendales' dancers. And just as the Bunny costume is far more fabric than you will find on any Club Med beach, the Rabbits' outfits are no more risqué than that of your average aerobics instructor—tight tuxedo pants with either a tank top or a vest (backless, of course), worn with nothing but a bow tie. But they are friendlier than Moonies.

New Yorkers do not often respond to sophistication without cynicism. Anita Sarko, a downtown deejay clucked, "You know what you're up against when they play Sade and the record skips." Another lady on the buffet line quipped, "Sushi with cheese inside...original." One lady, swathed in one layer too many of Gaultier, swooned when she spotted some exotic morsels she swore she hadn't seen "since Marbella. They're marvelous!" Even the dewy-eyed Bunnies knew "they" were potato kugel. Never underestimate your furry friends. —HAL RUBENSTEIN

KEN NAHOUM Hair by Diana for the Daniel Cohen Salon. Makeup by Philippe Pellagaud-Xavier Mor...

Real lace—
transformed into fine porcelain

A Song for Gabrielle

In the romantic 18th-century tradition
of authentic lace set within fine porcelain ...
An enchanting hand-painted figurine
embellished with pure gold.

There is no more sumptuous porcelain sculpture than one draped in lace. Real lace. Delicately sheathed in fine porcelain and applied by hand in a tradition of artistry dating back to the fabled House of Meissen in the 18th-century. An art seldom matched by the craftsmen of today.

And now, in that vanishing tradition, the world-famous artists of Franklin Porcelain have created "A Song for Gabrielle"—a fine porcelain sculpture rich in rare delicate filigreed lace.

The figure is extravagantly gowned ... gracefully adorned with accents of ruffle and ribbon. And even the tiny bracelet and earrings are embellished with pure *24 karat gold.* Yet the price is just $145.

"A Song for Gabrielle" will be crafted exclusively to individual order, and is available only by direct application. Order from Franklin Porcelain, Franklin Center, PA 19091, no later than February 28, 1986.

Franklin Porcelain
Franklin Center, PA 19091

I wish to commission "A Song for Gabrielle," to be crafted to my order in fine imported porcelain, decorated with porcelain encased lace and embellished with 24kt gold.

I need send no money now. When my figurine is ready to be shipped to me I will be billed for a deposit of $29.* The balance will be paid in four equal monthly installments of $29.* beginning after shipment.

**Plus my state sales tax and a total of $3. for shipping and handling.*

Signature _____
ALL ORDERS ARE SUBJECT TO ACCEPTANCE

Mr./Mrs./Miss _____

Address _____

City, State, Zip _____

9

Please return by February 28, 1986.

© 1986 FP

SHOWN ACTUAL SIZE

Photo: Ron Berkeley

VICKY TIEL

21 RUE BONAPARTE - PARIS 6

BELLE TOURNURE – Little Rock, AR BERGDORF GOODMAN – New York, NY I. MAGNIN – San Francisco, Beverly Hills, CA
NEIMAN-MARCUS – Dallas, TX SAKS FIFTH AVENUE – New York, NY; Palm Beach, FL THE GAZEBO – Dallas, TX

© 1984 PARFUMS UNGARO INC.

parfums
ungaro
paris - new york

AT bloomingdale's

PEOPLE ARE TALKING ABOUT...

theater MY LUNCH WITH WALLY

A modern day morality play from the ever genial Mr. Shawn

I've always divided people into two categories: morons and mongrels. Morons are those who manage to get everything right, and I hate them. They have shiny shoes, expensive cars, and an aura, emanating like a bad smell, of success. Mongrels, however, are really very simple: they derive enormous pleasure simply from getting through the day without being felled by some calamity. Wally Shawn is definitely a mongrel.

When I met Wally Shawn for lunch in London, I was an hour late, had left my wallet at home, and had torn my trousers getting to the restaurant. I was a mess, but Wally Shawn, a fellow mongrel, was a comfort to look at. He was not actually sitting upright when I arrived, but, with all the poise and posture of a collapsing lung, had settled into a heap enveloping his chair. His clothes were not worn out; they were brutally beaten beyond repair. And his career at the time seemed, like his body (and for that matter mine), big in all the wrong places: in America he felt he was appreciated only as a comic actor, whereas what really mattered—his plays—were appreciated only in England.

In England, according to Shawn, audiences at least understand what his plays are about: "Nobody in London has ever called me a contemptible little worm. But in America, thirty-five people a night have walked out of some of my plays, and for most of those remaining their evening had been ruined: they wished that I had never been born."

Aunt Dan and Lemon, Shawn's new play, is a wonderful exception, being appreciated on both sides of the Atlantic. But, like his previous work, the play is, however American in its concerns, very un-American in its form: in more of a British than American tradition, it asks its audience to think politically.

Aunt Dan is an exercise in audience manipulation. There is really only one "good" character, the mother. She is the sort of person who talks endlessly about vegetarian diets, and believes that people shouldn't spend so much of their time killing each other. She is, in short, a Great Bore. All the other characters—rude intellectuals, prostitutes, the dissolute rich—are exciting, eccentric, and passionately promiscuous. They are adherents of human nature: desire, gain, anger, and violence are such an inherent part of being human that it is sentimental to deny them. Theirs is a 'sixties amorality of "anything goes" that makes a great deal of sense most of the time. But by the end, this same code seems to be justifying all kinds of things: war, the killing of communists, and finally the atrocities of the Nazis.

Like Shawn's film *My Dinner with André*, *Aunt Dan* acknowledges the ethics of comfort: when it comes down to it we are all much more interested in sex, sunshine, and electric blankets than political protest. To have to think politically, and take a moral stance is a nuisance. It's guilt-ridden and messy, and makes you into a bit of a mongrel. But mongrels are, when you think about it, a far better lot than morons with their shiny shoes and expensive cars. —BILL BUFORD

ERIC FEINBLATT

OH, ALBANY! What's Toni Morrison's first play doing at the "wrong end" of the Hudson?

Glory hallelujah! At last, across the United States, we're witnessing a cultural revolution. Regional theater is booming, museums are spreading new wings, writers are flocking to cities like . . . Albany. Really, Albany—of all places! New York's unlikely capital, city at the wrong end of the Hudson River, cultural backwater, home of gangsters like Legs Diamond. And, oh yes, writers like William Kennedy, whose trilogy of novels bared the tough and anxious soul of his home city and placed it as firmly as Faulkner's Yoknapatawpha County on the literary map. He lives and writes in the one-time rooming house on the (then) "street of sin" where Legs spent the last week of his life. (Hector Babenco is directing the movie version of Kennedy's *Ironweed* in Albany.) Toni Morrison, author of *Tar Baby*, *Song of Solomon*, and other novels of black sensibility and pride, became Albert Schweitzer Professor of Humanities at the State University, and now finds herself at the center of "extraordinary things" happening in the city. Kennedy's New York State Writers Institute became a writer's oasis, luring for its readings the likes of Saul Bellow, William Styron, Joseph Heller, Alison Lurie. ("You get some success," said a laconic Bellow to Kennedy, his protegé, "and you become a patron of the arts.")

This city of Albany is today a proving ground for that frontier survivor, the American Dream. "I'm tired of hearing how New Yorkers have to go to Iowa to study writing," said State Assemblyman Bill Passannante early in 1984 to Tom Smith, now associate director of the Writers Institute, "Why not Albany?" Forget about red tape: the Legislature hastened to fund the Institute; Governor Cuomo signed the bill into law that fall. Then Kathryn Gibson, director of the Capital District Humanities Program, wondered about commissioning Toni Morrison to write a play, and it just so happened . . . That Toni had a play in her head already, something about Emmett Till, a black boy murdered by racists in the mid 1950s . . . That Bruce Bouchard, coproducing director of Albany's *Wünderkind* Capital Repertory Company, a vital, experimental new theater group, was looking for a new work.

So *Dreaming Emmett*, Morrison's first play, was conceived and nurtured, and will be born on January 4, 1986, to celebrate the first national Martin Luther King Day two weeks later. The play, directed by Gilbert Moses (*The Taking of Miss Janie*) is Toni Morrison's way, she says, of reclaiming history: "There's so much information," she says in her soft, intractable voice, "and we go around trying very hard to forget it. And when you forget, you forget yourself."

Dreaming Emmett is not so much about Emmett Till as it is about "all kinds of young life truncated—this incredible loss of life force." In this case, an anonymous fourteen-year-old boy returns from the dead, for vengeance, to discover the uselessness of that idea. He evokes characters from Emmett Till's past, then manipulates them as a dreamer does. The audience pities, then rages, finally wins with him: the play brings them, in Morrison's characteristic language "skin-close"—that's what makes it theater. In Albany, of all places, which seems more and more a microcosm of America, past and present. "America," says Morrison, "was always the future. And now, I think, we're just a little bit older. We've got much more past. The real American Dream, which nobody ever talks about, is to go back and do it over again. It's like reinventing the past. Just by knowing it. And once you know it, you can move forward."—CATHLEEN MEDWICK

HELEN MARCUS

Her perfume costs
$90 an ounce.

He thinks there's
no sense to it.

But there's
one taste
they agree on.

Benson & Hedges
America's Favorite 100.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

© Philip Morris Inc 1985

10 mg "tar," 0.7 mg nicotine av. per cigarette, FTC Report Feb.'85.

"I'm not the girl I used to be.
Now I want to surround myself with beautiful things.
And I want to look beautiful, too.
I've discovered that it's easier to face the world
when I like what I see in the mirror.
Every woman needs a little Ritz."

AGE-ZONE
CONTROLLER
Our exclusive Celluderm Complex disappears deep into your skin. Softens and reduces existing lines. Holds back new ones. Every woman needs it. (Even if you have oily skin.) Apply twice a day where you need it most. Around your eyes and mouth. On your forehead and throat. Look in the mirror in two weeks. And smile at a younger-looking you.

Charles of the Ritz

PEOPLE ARE TALKING ABOUT...

tv

MIDSEASON: THE GREAT AND THE GRATING

PHILIP BURKE

The Colby cast (from l.) *John James, Emma Samms, Ken Howard, Tracy Scoggins, Charlton Heston, Stephanie Beacham, Maxwell Caulfield, Barbara Stanwyck*

The Equalizer is a wonderful mixture of edgy back-alley naturalism and pure old-fashioned romantic heroism. New York City shivers with anxiety, bullies, creeps, and crooks everywhere, victims everywhere else. But then, just when the helpless prey, demoralized and alone, are about to give up hope, they happen to glance down at a newspaper where an ad happens to catch their attention. "Odds Against You? Need Help? Call the Equalizer." The Equalizer is a stocky, middle-aged knight, a retired spy who becomes a sort of weary detective of the people.

Played by the marvelous English actor Edward Woodward, Robert McCall strides through the creepy shadows of the city like Ruggles of Red Gap. "Gentlemen, gentlemen, please," he says to two hideous thugs. "You are Mr. Gan-ucci?" he says to the man they are demolishing. "How do you do, sir?" He then administers several karate chops to the large villains, and they run away. But Woodward does not camp up this role: McCall is taciturn, disturbingly, aggressively reserved, a man full of aching disgust he is too disgusted to show. He appears from the gloom in the nick of time, a vision of grim, threatening, *haut-bourgeois* propriety in his suit and tie and grey hair. Dignity is not a high priority on network TV. Neither is uneasiness. *The Equalizer* is a show about both.

The Golden Girls, a mawkish show in which tepid vulgarity passes for searing black humor, certainly takes itself seriously. Written by Susan Harris, who also wrote *Soap*, *Benson*, and the desperately sour *Hail to the Chief*, this show about three elderly women living together in Florida is meant to shock us with its earthy realism, shock us into *thinking*, thinking about old age, sex, life itself. But the shockers are so wan and tame: A wizened eighty-year-old uses slang! Bea Arthur makes jokes about death! Then they stare at each other, as if Lenny Bruce had spoken. Black comedy does not always have to be funny, and *The Golden Girls* is not; but it cannot be timid and conventional, and *The Golden Girls* is.

Arthur is tall and familiar, a broad-shouldered edifice built of huffy double takes and curdled superiority—until the end of the half hour when she hugs everyone because she realizes they are her family. Rue McClanahan is a faded Southern belle who primps and fusses, her sexual desperation an object of much hilarity—until the end of the half hour when *she* hugs everyone because they are *her* family. *The Golden Girls* is full of hugs—these ladies are crabby, they're feisty, but aren't they lovable and cute! The elderly deserve better than this. The only one on the show who seems like a human being is Betty White, who, until her hugs at the end of the half hour, blinks uncomprehendingly at the entire household wondering what all the fuss is about.

And now, what's all this about *Dynasty II: The Colbys*? Is someone trying to pull the wool over my eyes or what? Well, try again, buster. I was not born yesterday. Charlton Heston, Barbara Stanwyck, California, Ricardo Montalban locked in a struggle for power? This show is exactly like. . . *Dynasty*! I thought, you know, a sequel called *Dynasty II* would have one of those stars they have in proper sequels, like Chuck Norris or Charles Bronson or maybe even Mel Gibson. Then they could be locked in a proper struggle—for revenge, with machine guns. Sometimes television just doesn't get it.

—CATHLEEN SCHINE

A GOOD MAN IS HARD TO FILM

Three's a crowd: (from l.) *Mountbatten, Nehru and Indiaphile Edwina*

HENRI CARTIER BRESSON

Because the world would be a darker place without the TV versions of *Brideshead Revisited* and *The Jewel in the Crown*, it does not automatically follow that every British TV series, or every British TV series screened on *Masterpiece Theatre*, is a masterpiece. *Lord Mountbatten: The Last Viceroy*, running on PBS this month, is a case in point. Despite its budget of $10.5 million, this series of six one-hour programs (one of whose producers takes credit for the Joan Collins movies *The Bitch* and *The Stud*), is a plodding and unimaginative docudrama.

This is not for lack of an interesting subject. Lord Mountbatten—Louis Francis Albert Victor Nicholas of Battenberg, to give him his due—was the great-grandson of Queen Victoria and the cousin of the present Queen Elizabeth as well as the Uncle of Prince Philip. His wife was Edwina Cynthia Annette Ashley, a great-granddaughter of the seventh Earl of Shaftesbury, the social reformer, and granddaughter of Sir Ernest Cassel, a German Jew who was financial advisor to King Edward VII as well as a relation, albeit an obscure one, of our princess Pocahontas.

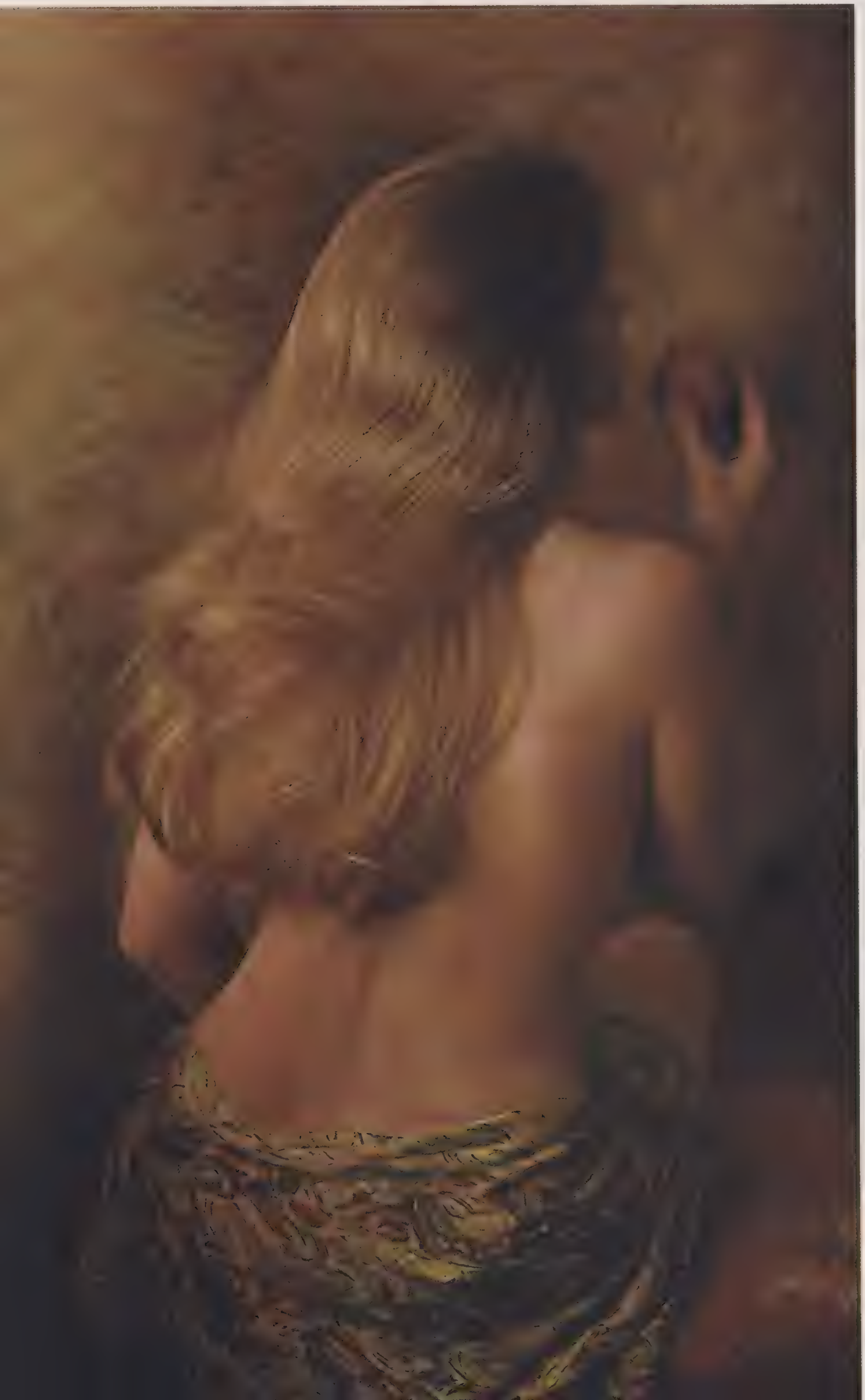
In 1946, after a naval and diplomatic career, Mountbatten was asked to supervise the last rites of the Raj before Indian independence. His is a complex story with overtones of paradox and sadness, not much of which finds its way into this reenactment. Rather, the program unfolds an endlessly repetitive catalogue of boardroom conferences, processions, garden parties, and scenes of carnage where Indians slaughter Indians. Nicol Williamson, as the Viceroy, stands about looking like some particularly venerable kind of British tree, though Janet Suzman as Edwina, despite some very obvious help from the wig and maquillage departments, at least generates some excitement and sense of an interior life.

At one point, as a way of responding to the famine most Indians were suffering, Edwina suggests that the Viceroy's mansion ration its food. We next see a hall of banqueters startled by the Spam supper placed before them, a scene that belittles the day-in, day-out rationing that the couple imposed on their headquarters throughout their reign. In a similar manner, Mountbatten is made to say: "I'm seeing Nehru this afternoon. What's his background?"—an absurd way of filling in the audience on the Indian statesman, whose affair with Edwina, moved up in time and puffed out of all importance, forms the heart of the series. Unhappily, Nehru is played under brown paint by the British actor Ian Richardson. The company's next project is a series on Nehru's daughter, Indira Gandhi. When will the British stop colonizing India?

—VICTORIA RADIN

VOGUE, January, 1986

You are what you eat. Except for your hair.



An apple a day may keep the doctor away. But it won't do much for your hair.

And your poor hair could be starving to death and thirsting for moisture.

No wonder. You torture it with blow-dryers and curling irons. You leave it out naked in the sun and wind. All enemies, that rob your hair of its natural moisture.

But, worst of all, you really can't make it up by eating more vitamin-rich foods. They don't feed your hair the way they feed the rest of you.

But if you can't nourish your hair, who can?

Pantene can.

Real beauty comes from within.

Pantene scientists dedicated themselves to finding a kind of nourishment your hair absorbs directly from the surface. They discovered the secret of a special provitamin formula that penetrates the hair to nourish it inside by restoring its correct moisture balance. So it glows with health outside.

This special penetrating formula is in all our shampoos, conditioners, and styling products. Serious haircare, sold in the finest salons, the most exclusive department and drug stores in the world.

See your hair reborn in 7 days.

Want dramatic proof? Use the new Pantene Creme Conditioner for just one week after your daily shampoo. Day after day, you'll see your hair grow livelier, shinier, with more body and manageability. And, one week from today, it will simply glow with health.

PANTENE®

Serious care for beautiful hair.

bloomingdale's

© 1985 The Pantene Co. Division of Richardson-Vicks Inc.

HAIR NOW

Style: first look at spring '86 . . . conversations with two hair pros: Kenneth and Sergio Valente

Paris Runway: Now, Neat Finish What looked best in Europe at the spring collections, day or night: hair with a bit more length, more fullness, and, always, a look less manipulated than in recent seasons. Whether hair was layered, off the face, or brushed into thick bangs, the message was the same: what counts, now, is ease and polish. **Spring '86 signals:** slightly longer, fuller hair, *above left*, at Giorgio Armani . . . A smooth finish, a fuller wave, *above right*, at Yves Saint Laurent (by Alexandre).

Extravagant evening adornment: "gold"-taffeta leaves, raffia "bow," *right*, at Sonia Rykiel (by Romain for Patrick Alès).

A new proportion—evident in the strong line, the look of bangs, *above left*, at Chanel . . . in the way hair moved off the face, *left*, on the runway at Valentino (both by Alexandre).

CLAUS OHM Sketch, DAVID CROLAND

TWO ULTIMATE SALONS

What top salons around the world have in common: the attention that is paid to women's changing attitudes and needs. Here, two acknowledged master stylists talk about what it means to provide service, style news now . . .

Sign of the times: when **Kenneth** recently redid his NYC salon, the biggest changes were made in spaces *not* devoted to hair. Along with a pedicure "bar" (see page 230), he added more spacious facial rooms and manicure tables and more private spaces for services such as waxing. "The way women use the salon has changed. While a woman no longer comes in once a week to have her hair styled, she comes to the salon more often for other beauty services," says Kenneth.

Among the salon features Kenneth did not change: the individual attention that has kept clients coming back for years—and bringing along younger generations of their families; the separate floor for haircolor ("color demands privacy"); and the fact that there are curtains at every window. "When a woman comes to my salon, she doesn't want to be surrounded by the view or the sounds of NYC streets. She wants what I call 'oasis time.' A salon must work hard to create that restful environment."

Changing the look of women's hair today: "the fast pace of women's lives. Today, when a woman wants a style change at night, she wants it fast," says **Sergio Valente**, who recently opened a version of his Rome, Italy, salon in NYC's Bergdorf Goodman. Making fast changes possible at night, he says: "the modern use of hairpieces, of fake braids or ponytails that a woman can literally pin on in minutes. And the move to longer hair, to more versatile lengths." Valente's special way with wigs and hairpieces—and a retrospective of style through the last twenty years—can be seen in the book *Ricci & Capricci*, by Pia Soli (Electa).

The excitement, now, says Valente, is in haircolor. "Women are becoming more comfortable with color, more daring. I love the look of pale-gold highlights concentrated near the ends of long hair, or of warm red shades the color of Malaga wine." Wrong at every age, he says: "color with too much ashiness, which robs even a young woman's skin of life. I believe that color should be a cosmetic; it should lift the look of a woman's complexion."

ESPRIT SPORT

Eileen Sunzeri
Esprit Customer and Management Consultant
Age: 39

Women have always worn clothing that binds them, but I started wearing Esprit 7 years ago because it was so comfortable and free. Right now I'm living my ideal life situation with a wonderful husband and 2 beautiful kids. I also enjoy my job because I get to work on a high corporate level where I can change old stodgy business ways. I think women are superior and have greater intellect than men, but I'm afraid of chickens because they're unpredictable.

Michelle Bagnato
Esprit Customer and College Student
Age: 19

When I first saw an Esprit sweatshirt so many years ago, I thought it seemed like a really fun type of image -- styles that anybody can wear no matter what age they are. I tend to be too opinionated, and I'm afraid of not knowing an answer to a question. I like to listen and talk at the same time, so I hope that some day I'll be able to have my own TV show. Being in the woods is my way of escaping things.

Photo: Toscani

Virginia Slims remembers a woman's underground guide to sneaking a cigarette. Circa 1908

Under the porch

Under the philodendrons

Under the piano

Fashions: Blassport

© Philip Morris Inc. 1985

Under the stairs

Under the buggy

Or just under the weather

You've come a long way, baby.

8 mg "tar," 0.6 mg nicotine av. per cigarette, FTC Report Feb.'85.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

Designer: Josef Lada

After a friendly spring shower, she steps outside the country cafe and searches for the rainbow. Relaxed in anticipation of a day as bright and colorful as she feels. In Bleyle's easy going poly-silk. As fresh and buoyant as the season.

In all the cheerful and active days ahead, Bleyle belongs. Smart, versatile, comfortable. And very European. Yet precisely tailored to American taste. At better stores everywhere. Just look for the red "loop stitch" symbol on the label. Again, spring brings **Bleyle. Since 1889.**

bleyle in der Kramgasse,
Bern, Switzerland

bleyle Saint-Fe,
Marseille, France

location courtesy of Un Grand Café, Belden-Stratford, Chicago
jewelry by Alexis Kirk

© 1985 Bleyle of America **1441 Broadway, New York, NY 10018**
(212) 382-3330

FITNESS NOW

Latest benefit of regular aerobic exercise: mental muscle, sharper memory! BY JANE OGLE

"Every pattern of movement is due, ultimately, to a pattern of nervous activity," says Gordon M. Shepherd, M.D., Ph.D., professor of neuroscience at Yale University. Whether you are working on your tennis backhand or dashing across the street to catch a bus, you are bringing into play a system of neural mechanisms as dynamic as it is complex—one that is constantly registering and evaluating sensory input, information you have already stored in memory, and feedback from ongoing responses to stimuli, and then making whatever modifications are needed or desired. With such an intricate meshing of brain and body, it should come as no surprise that physical activity can improve mental functioning—especially, it seems, short-term memory, which tends to become less dependable as we age.

New findings in this field come from a team of neuropsychologists and sports physiologists at the University of Utah and the Veterans Administration Medical Center in Salt Lake City. In their work with older people with healthy brains, they note growing evidence that being in good physical condition helps counter a decline in such mental abilities as memory, attention, and perception. And this raises three key questions to which they are seeking the answers: Does physical exercise *as such* improve central nervous system functioning? If so, can improvement occur even if a person has maintained a sedentary life style for a number of years? And does the type of physical exercise make a difference?

In an initial study that was published in *Neurobiology of Aging*, the Utah team found that a four-month program of aerobic exercise significantly bettered the short-term memory—as well as the fluid intelligence and reaction time—of a group of previously sedentary individuals. There was, in contrast, only very slight improvement in the two control groups, one of which did nonaerobic flexibility and strengthening exercise while the other went in for ad-lib relaxation.

"We chose an older group for this first test," explains Robert E. Dustman, Ph.D., professor in the departments of neurology and psychology at the University of Utah and director of the neuropsychology research laboratory at the VA Medical Center, "because we thought we could show bigger changes in older people. But that does not mean younger people can't be helped as well." Together with Robert O. Ruhling, Ph.D., professor and chairman of the department of physical education at the University of Utah and co-director of the project, Dr. Dustman is now starting a comparative study of four groups: young and older athletes, young and older sedentaries.

Sports physiologists in other parts of the country report findings similar to those of the Utah researchers: "People who are fit appear to have a better memory bank and are able to remember things longer, and their attention span is much greater," says Howard F. Hunt, Ph.D., chairman of the department of physical education at the University of California, San Diego. A recent review of undergraduate grades at the university, he adds, indicates that students who are athletically active have somewhat higher academic averages than those who are not. "I think," Dr. Hunt says, "that memory definitely enters into this because those students must be able to recall, concentrate on, and analyze things better."

What are the factors that could be responsible for such effects? "The main thing is oxygen," Dr. Hunt emphasizes. "If you get more oxygen to the brain, it is going to function more effectively." And, as he points out, aerobic exercise improves the distribution and absorption of oxygen throughout the body in many ways—"there is no part that is going to be exempt." With regular vigorous exercise of sufficient duration, you increase your total blood volume—often after as little as three or four weeks. You gain red blood cells, which transport the oxygen. And you get an even bigger rise in the amount of plasma, the fluid portion of the blood, which makes for a more rapid flow.

To accommodate the larger volume of blood, the vessels increase in diameter throughout the circulatory system, right down to the tiny capillaries that deliver the nutrients—both oxygen and glucose, the brain's source of fuel—into neural cells. As the capillaries expand in size, *(Continued on page 70)*

WHO SAYS "CLASSIC" HAS TO MEAN "DULL"?

Not The Talbots. This cotton striped shirt and cardigan vest ($38 each) from Hathaway elegantly wed the classic with the contemporary. Add the Fedora hat ($15) for a look that's subtle . . . yet vibrant and exciting.

And you can return any Talbots purchase at any time for any reason. Order with any major credit card. Even open your own Talbots account.

So mail this coupon today. Or call toll-free any time. Our friendly, knowledgeable professionals are always there to help you. And be sure to subscribe to The Talbots catalog—only $3 for 8 issues.

1-800-225-8200. By mail: The Talbots, Dept. UP, Hingham, MA 02043.

☐ Cotton striped shirt (imported)
Color: ☐ Red ☐ Green ☐ Royal Blue
Size (4-16): _____

☐ Cardigan vest (imported)
Color: ☐ Red ☐ Green ☐ Roval Blue
Sizes (S, M, L): _____

☐ Fedora hat
☐ Send me The Talbots catalog ($3/yr.)
☐ Check enclosed ☐ Credit card

Card # Exp. Date

Name

Address

City

State Zip

The Talbots

"RICH EYE COLORS THAT WORK AN 8-HOUR DAY? GREAT JOB!"

New! Introducing Almay Hypo-Allergenic 8-Hour Eye Color

So many colors! More colors than ever. And every one is hypo-allergenic, 100% fragrance-free. And made to last 8 hours. So they not only go on beautiful, they stay that way.

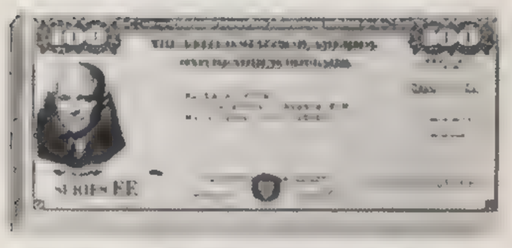
Color-wise, Almay is all I need.

© 1986 Almay

ALMAY®
HYPO-ALLERGENIC
IS ALL I NEED

SOME OF THE GREATEST THINGS IN AMERICA NEVER CHANGE.

SOME DO.



Paying Better Than Ever.

Back in 1872, San Francisco's first cable cars were called "Hallidie's folly." Today, they're America's only mobile historic monument.

Some things never change.

But one great American tradition *has* changed—U.S. Savings Bonds. Now Savings Bonds pay higher variable interest rates like money market accounts. That's the kind of change anyone can appreciate.

Just hold Savings Bonds for five years and you get the new variable interest rates. Plus, you get a guaranteed return. That means you can earn a lot more, but never less than 7½%.

You can purchase Bonds at almost any financial institution. Or easier yet, through the Payroll Savings Plan where you work.

Buy Savings Bonds. Like the cable car, they're another part of our proud heritage.

For the current interest rate and more information, call toll-free 1-800-US-Bonds.

U.S. SAVINGS BONDS
Paying Better Than Ever

Variable rates apply to Bonds purchased on and after 11/1/82 and held at least 5 years. Bonds purchased before 11/1/82 earn variable rates when held beyond 10/31/87. Bonds held less than 5 years earn lower interest.

A public service of this publication.

(Continued from page 68)

they are brought into closer contact with the cells they supply, facilitating swift transfer of the vital nutrients.

Still another way in which aerobic exercise improves oxygen delivery to the brain—as to other parts of the body—is the tonic effect it has on the smooth-muscle walls of the blood vessels, resulting in greater flexibility and, theoretically, less risk of atherosclerotic buildup. The more flexible the vessel walls, the better their rhythmic contractions can control blood flow and prevent such accumulations—which, besides posing a risk of stroke, impair memory and mental functioning in general. Another valuable contribution aerobic conditioning makes is to hold blood-clotting factors in check, and so help protect against harmful plaque formation on the interior of the artery walls.

Activities with mental requirements—dance, tennis, squash—may spur short-term memory

For a neurobiologist like Daniel L. Alkon, M.D., chief of the neural systems section at the National Institute of Neurologic and Communication Disorders of the Marine Biological Laboratories in Woods Hole, Massachusetts, whose memory studies center on the electrical signaling between brain cells, the goal is to understand changes that occur at the cellular level when you store information and retrieve it. Dr. Alkon explains that, with a fundamental cellular understanding of the learning process, we might be able to make manipulations that would be very specific in terms, say, of an exercise regime. While waiting for Hermissenda, the charming little mollusk he is studying as a model, to provide basic answers, Dr. Alkon says that he personally subscribes to the aerobic memory-sharpener school of thought.

Oxygen is a vital requirement for all brain functions, not least of which is the synthesis of some neurotransmitters—the chemical substances the brain uses for communication, which are essential for both thought and movement. It might be through this link, Dr. Dustman says, that an increased supply of oxygen leads to improved neuropsychological performance. He notes the studies of Barry S. Brown, M.D., and his colleagues at the University of Arkansas Human Performance Laboratory: "They have found an increase in brain levels of norepinephrine for rats participating in an aerobic exercise routine designed to simulate a program of middle-distance running by humans."

What about specific advice? There are three guidelines to keep in mind.

• *Choose exercise that has a mental component.* To really spur your short-term memory and also keep your fluid intelligence—which is apt to decline over the years as well—at its peak, try to do something that provides both mental and physical stimuli rather than a workout that involves nothing more than routine repetitions. In other words, opt for an activity like squash, say, or ballet in place of weight training or aerobic dancing. In studies of twins going back close to forty years, Lissy Jarvik, M.D., professor of psychiatry at the University of California, Los Angeles Medical School, has found that physical and mental activity are each vital for maintaining cognitive ability. "I think the important thing is to keep your mind working," she says, "which means making new connections in your brain, not just doing the same old things over and over again."

• *Choose exercise that is challenging.* Any kind of physical activity that encourages you to set yourself a goal and work towards improving your skill can provide mental stimulation. If you choose activities that involve competitive events like running races or public performances like dance showcases, this introduces the element of arousal—as do various thrill sports such as windsurfing, rock climbing, white-water canoeing. Thrill sports may, in fact, be the ultimate memory sharpener, because they trigger the release of stress hormones that, in turn, heighten alertness and invoke the well-known fight-or-flight response—in which short-term memory has survival value. "Epinephrine levels go up," notes Paul E. Gold, Ph.D., professor of psychology and member of the neuroscience program at the University of Virginia, who is studying the effects of this stress hormone on memory. "What the increased epinephrine seems to do is improve memory of events," he explains, "you attach more significance to them and remember them better. An important point, however, is that this is not an all-or-nothing solution," Dr. Gold says. "Beyond a certain point, epinephrine has a negative effect on memory." As in so many other things, moderation is the aim.

• *Choose exercise you enjoy.* This guideline deserves special emphasis for a reason that few people are aware of. A series of fascinating studies by Gordon H. Bower, M.D., professor of psychology and associate dean of humanities and science at Stanford University, indicates that "superior memory occurs when your recall mood matches your learning mood"—more conspicuously so when your mood on both occasions is positive. Exercise that you enjoy a lot is likely to put you in a positive mood for much of the day—and, in so doing, enhance both your learning of new information and your recall of information learned on a previous occasion. Such a compelling carry-over from positive exercise experiences to positive memory benefits does seem to point to the importance of maintaining a fairly consistent mood. How do you do this? Just remember to exercise in a way you enjoy every day. ▽

Set sail with Royal Viking Line. That means Royal pampering and Viking adventuring — complete with uncommon courtesies, creature comforts and indulgent luxuries. It's all a matter of traveling in style. N-M style. What a way to go!

Neiman-Marcus
AND
ROYAL VIKING LINE

You've earned it! The comfort of our own Neiman-Marcus luxuries: her N-M cotton sweater paired with Nancy Heller's linen Bermudas; his cotton sweater tops twill shorts. And the penthouse butler is at your service — only Royal Viking has such a luxury! On deck, Albert Nipon for men.

Lady luck works her magic. You work yours in Tiktiner's silks. His hand-woven silk sport coat is an N-M exclusive. Will there ever be time to unpack your Hartmann luggage? Here, only part of our extensive collection.

Neiman-Marcus

Bon appetit! Indulge, indulge. Five-star Royal Viking dining and service from meticulous European waiters doesn't come along every day. You're in good taste, too, with Nancy Heller's spirited capris and topper. And Royal Viking's multilingual Concierge is always on hand to translate the menu or help you schedule a day of activities.

Neiman-Marcus

Taking sun — beautifully! Slip our Gottex pisces prints out of your classic Hartmann luggage and onto your ready-to-be-tanned body. He's catching the view in Albert Nipon's cottons.

Oh, Captain! What's our next port of call? Royal Viking is always sailing to some exotic place. All aboard in silk crepe de chine from David Hayes.

Neiman-Marcus

Hartmann gets you packed and ready for every minute of your adventure. The quality shows in the fabrics and leathers. The versatility is practically endless. Here, the Coordinate Collections, Shadowbox and Sandstone. Just a part of the vast array at N-M.

between us

BY LORRAINE DAVIS

IN HER OWN WORDS...

"As a woman in TV you get a lot of attention, and that can be both positive and negative: doors may be opened for you; but, if you do fail, a lot of people are going to say it's because you're a woman. Right now, I don't see women in the very important and really powerful positions in either network or local TV, but the next ten years should make a difference."—*Carolyn Wean, vice president and general manager, KDKA-TV in Pittsburgh*

"When people ask why I became a public-interest lawyer, I answer that it makes me so happy. I've always been motivated by an intense desire to live a passionate life. I really believe that government is of the people; and that as far as you can see, you try to move, and as far as you can dream, you try to go. I've seen a real commitment to using the law to help people...and I've done very well at being idealistic all this time."—*Sally A. Kelly, as administrative counsel to the Massachusetts Attorney General; now associate justice, Boston Municipal Court*

"To women who want to switch careers, I'd say that we cannot afford to be afraid. Some of the things I've tried over the years didn't pan out, but—you know what?—if I hadn't tried them, I wouldn't even have had the opportunity to fail. Success is getting up one more time than you fall down. As a generalist, I've been forced to develop people-perception skills, so that I can identify talent and call on talented people to help me implement good solid ideas."—*Antoinette Ford, president of the American Overseas Development Corporation*

THAT "MAGNIFICENT OBSESSION"

Passion, even obsession, is one thing shared by all great scientists and researchers, said science writer June Goodfield, Ph.D., whose PBS television series "Quest for the Killers" described the conquests of five diseases: passion to find out how the actual world works, and passion to do something about the condition of mankind. Also shared by scientists she studied in Papua New Guinea, the Caribbean, Great Britain, Nepal, Bangladesh, and the U.S. was imagination—creative curiosity.

These also, obviously, are qualities of this spirited Englishwoman, with an impressive career as academician, medical historian, film writer, who at fifty-eight said she is changing the definition of middle age: "It's what I'm going to be for the rest of my life, no matter how old I get." Dr. Goodfield attributes the energy that helped her to write nine previous books to "a lot of exercise, a lot of sleep, and the spiritual refreshment of village life in my fourteenth-century cottage in East Sussex. I find the contemplation of historical times is a very comforting thing."

Though her research for "Quest for the Killers," now a dramatically illustrated book (Birkhäuser), took Dr. Goodfield into dire poverty and pestilence, she kept her optimism up in two ways: "New challenges are extremely exciting, whether scientifiic or geographical or political; new challenges keep you young. Utopia would be the most boring place I can possibly think of. And what kept me going was the recognition of marvelous human beings making a difference to people's lives and therefore to the history of the world, and doing it on amounts of money that are peanuts compared to what's spent on defense. Miracles come cheap. If we decide to, we can make a wonderful impact; and, since women educate the next generation, they are the people we should be focusing on if we want the world to change.

"What I saw made me proud to be a member of the human race."

IN THE BACK ROOM...

"Behind-the-scenes political work can be a great deal of fun because you can see the results of a strategy come together. If you can mobilize support for an issue you care about, a candidate will see that the numbers are with you and come onboard," said Melinda Aikins Bass, a lawyer and mother of two who received the "Woman of the Year" award in NY's Westchester county for her work for women's rights in local politics, including the founding of a Westchester Women's Political Caucus. "If you don't have much time to give, take two friends with you. Three people for two hours can make quite an impact on a campaign. Though I work full-time, specializing in health-care and matrimonial law, I love politics; and so I find I am restored, not drained, by my community work. Some male candidates are working for women's issues, but I feel women have to be there to champion the issues for women who can't fight for themselves, including older women."

CALENDAR ART

If you haven't found the right datebook for 1986, consider "The Medieval Woman: An Illuminated Book of Days," researched and edited by Sally Fox (NY Graphic Society book from Little, Brown), wherein women are shown in full-color art from manuscripts of the fourteenth to sixteenth centuries, not only cooking, sweeping, selling bread, or playing the harp, but also building a wall, shearing sheep, designing a fresco, and defending the castle with a crossbow...If the Middle Ages seem too remote, there's "Women in American History," an engagement calendar published by the National Organization for Women; no color, but pictures of such foremothers as Mary McCleod Bethune, Carrie Chapman Catt, Emma Goldman, with brief biographies ($10; by mail from NOW Engagement Calendar, Box 7813, Washington DC 20044).

THE NEW "TRIPLE THREAT"

When Ellen V. Futter, president of Barnard College and the first college president to give birth while so employed, spoke at the Women's Center conference "The Scholar and the Feminist XII: Women in Culture and Politics," her daughter, now three, sat next to her; and next to *her* sat a little girl doll: three-of-a-kind for academic feminism.

Hydra-Therapy.
The effects are exhilarating.

ERNO LASZLO

Light years ahead of mere moisturizers and masks, Hydra-Therapy superhydrates thirsty skin. The moment it goes on, like a soothing second skin, you can feel it working. Adding and bonding the natural moisture your skin needs to look healthy and radiant.

When it gently lifts off, skin feels smoother with fine lines and wrinkles diminished. The effects are exhilarating. From start to finish and beyond.

Erno Laszlo Hydra-Therapy. A remarkable breakthrough in hydration, for every skin type. Only from Laszlo.

For more information about Hydra-Therapy call toll free 1-800-[illegible]-[illegible].

The Erno Laszlo Institute

100%
Cotton Fleece
ALL-NIGHT
flightsuit

Perfect for the Red-Eye – cozy as pajamas, yet perfectly presentable: simply toss on scarf, belt and boots to make a fresh impression at terminals from Shannon to Shanghai.

$56

#4704
Natural
S (4-6),
M (8-10),
L (12-14)
Made in Italy

BANANA REPUBLIC
TRAVEL & SAFARI
CLOTHING Co

Order Toll Free 1-800-527-5200
Send Check, Visa, Amex, M/C, DC to 224 Grant Ave., Dept. 284, P.O. Box 7347, San Francisco, CA 94120.
Add CA, NY, TX Sales Tax.
Send $1 for Catalogue

horoscope

BY ROCKIE GARDINER

January's Astrological Weather: Halley's comet, the harbinger of worldwide changes, heralds scientific breakthroughs and a new social order. Aquarians, Arians, and other future-oriented activists shape new community projects. But Virgos, Pisceans, and Capricorns, still high on the holiday spirit, are not quite ready to get back to work until the 26th. This is also when the full moon and interference from subversive Pluto aggravate antipathy between Scorpios. Leos, and Taureans. And peaceable Librans and cautious Cancers might reveal their darker sides.

CAPRICORN December 22–January 19 Enjoying intimate birthday celebrations and the long New Year's weekend are your first priority. But strong supportive planetary aspects in the first ten days can enhance your position and foster career advancements; keep attuned to the subtle ways in which your boss might propose a promotion. Until the 21st, the appealing combinations of gentle Venus and the sun in your own sign will keep you free from stress. This would be a good time to make some hard-nosed financial decisions about your immediate future.

AQUARIUS January 20–February 18 Making New Year's resolutions are easy for Aquarians, who always see room for improvement. A strong sense of dedication will help you keep them—at least for the first three weeks. But once pleasure-loving Venus joins the sun in your own sign, you're apt to be bored by any kind of routine. A career decision that seemed so sensible at the beginning of January may give you trouble at the end of the month, when you'll want to indulge your penchant for the unusual and unpredictable.

PISCES February 19–March 20 As your fanciful Neptune ruler slowly transits prosaic Capricorn, it is teaching you how to turn your vivid imagination into practical reality. So if investment, insurance, or inheritance matters during the first week demand extra attention, you can use your new ability to help determine a successful outcome. Your social life, however, shouldn't need any special handling. Just allow yourself enough time to enjoy all the possibilities—especially a dramatic encounter around the 27th.

ARIES March 21–April 19 Early in the month, Arians can devise an investment strategy using newly available resources. This security could be a major consideration as you investigate career opportunities that arise around the 21st. It is also a time when the rebellious Aquarian sun and easygoing Venus shift your direction away from responsibilities and towards the paths of least resistance. As the month ends, you find yourself caught up in a whirlwind of activity—meeting new people, working for a common cause.

TAURUS April 20–May 20 While Venus, your ruling planet, passes through earthbound Capricorn, you might feel inexplicably insecure, depressed, or needy. Accept your spending sprees, moodiness, or physical malaise, but try to focus more on long-range goals. Around the 20th, as Venus crosses into Aquarius, the sign ruling future accomplishments, your outlook will brighten. Experiment with new ideas, travel to unknown places—but expect some resistance from your partner during the last week.

GEMINI May 21–June 21 The New Year begins with a clear vision of your immediate future, which could become clouded around the 8th by Neptune's confusion and love of illusion. During Capricorn, exercise some of that sign's caution and don't ask too much of your partner or any other close relationship until the 25th, when your Mercury ruler enters Aquarius, an air sign as intelligent as your own. You can now deal logically with joint resources and capitalize on job opportunities that appear at the end of the month.

CANCER June 22–July 22 When the sun is as far as possible from their own sign, sympathetic Cancers can feel unusually distanced from people whose love they take for granted. Around the 10th, when the Capricorn sun and moon merge with Venus in your "marriage" house, you're likely to be drawn to the rules and regulations laid down by a cool Capricorn. No opposite signs attract as strongly as these two do. A relative who offered you financial help at the beginning of the month may renege by the 27th. *(Continued on page 84)*

Marlboro Lights

The spirit of Marlboro in a low tar cigarette.

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

10 mg "tar" 0.7 mg nicotine av. per cigarette, FTC Report Feb.'85

Pregnant Women

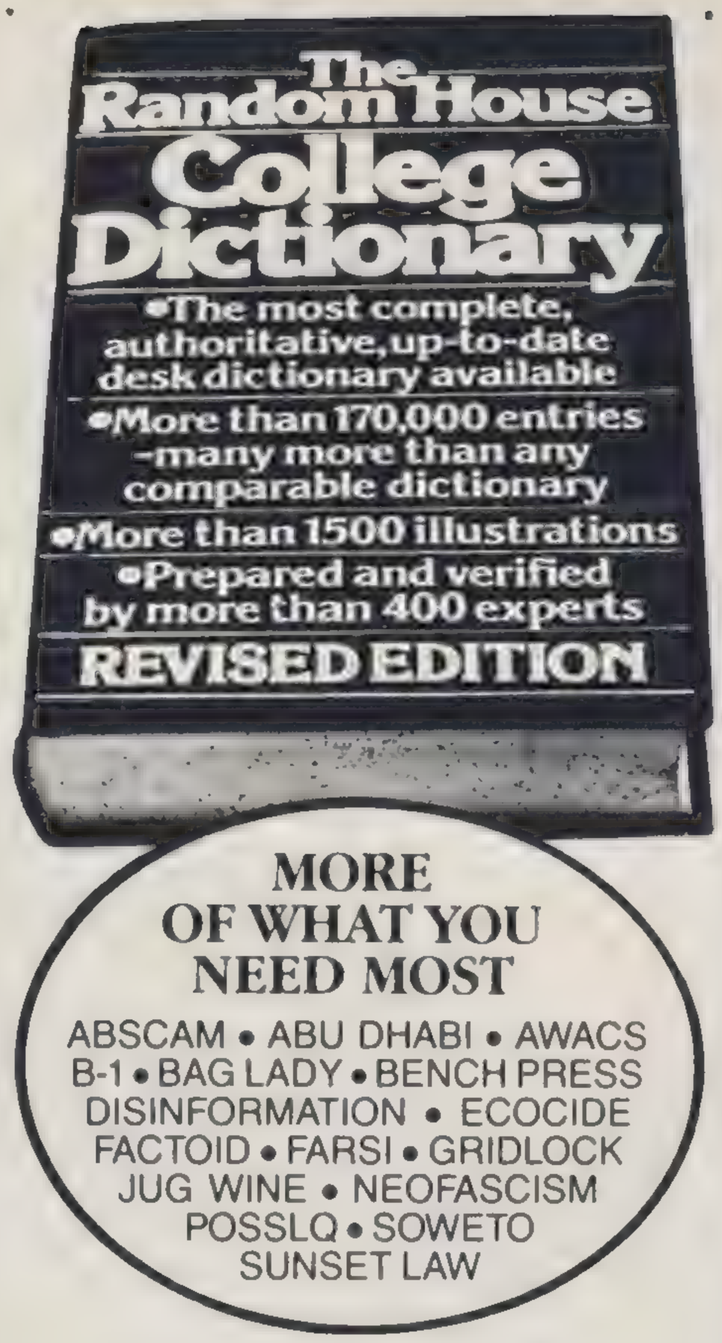
Look your best...

Learn how easy and affordable it is to look your best while maintaining your professional image. For Wardrobe Catalog (sizes 4–14) with fit guide, send $2.00. Call 614–861–2558 or write P.O. Box 091038, Dept V186, Columbus, Ohio 43209.

ReCreations

MATERNITY

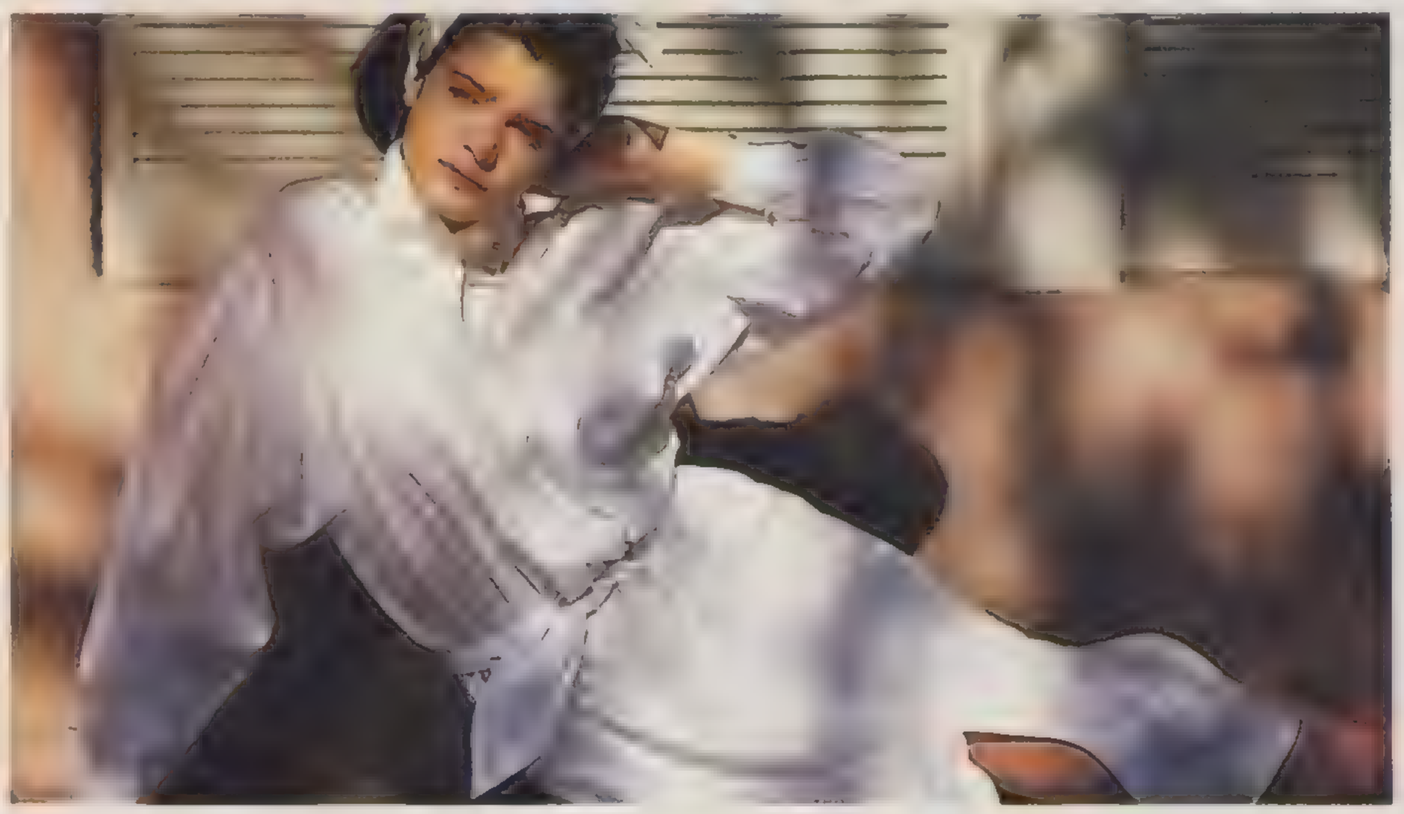
Providers of fine maternity clothing since 1969


The Random House College Dictionary
•The most complete, authoritative, up-to-date desk dictionary available
•More than 170,000 entries –many more than any comparable dictionary
•More than 1500 illustrations
•Prepared and verified by more than 400 experts
REVISED EDITION
MORE OF WHAT YOU NEED MOST
ABSCAM • ABU DHABI • AWACS
B-1 • BAG LADY • BENCH PRESS
DISINFORMATION • ECOCIDE
FACTOID • FARSI • GRIDLOCK
JUG WINE • NEOFASCISM
POSSLQ • SOWETO
SUNSET LAW

Now at your bookstore

RANDOM HOUSE

THE NEW CLASSICS



The Pinpoint Oxford Dress. A graceful silhouette detailed with crisp pleated sleeves, wide sash belt and shirttail hem styling. 100% cotton. White, Yellow, Blue or Pink. Imported. Sizes 4-14. #22623. $67. Add $4 shipping. Calif. residents, add tax.

For credit card orders or our free catalog, call 800.223.6262. From California 415.873.1210.

Or write Cale Thomas, Dept. VG016P, 390 Swift Ave., Suite 23-24, So. San Francisco, CA. 94080. Please include name, address, phone, size, color, item no., credit card number & exp. date. San Francisco stores, Ghirardelli Sq. & Ramada Renaissance Hotel.

CALE THOMAS

HOROSCOPE

(Continued from page 82)

LEO July 23–August 22 Your famous willpower is not the only reason why Leos keep New Year's resolutions longer than others do. While your ruler, the sun, is in the diligent sign of Capricorn, it is also passing through the area of your solar horoscope that deals with work and health regimens. This ambitious impulse is why you may leap at a writing or traveling assignment offered the first week. On the 21st, when the sun and companionable Venus are in your opposite sign of Aquarius, you'll become more interested in an off-beat romantic relationship.

VIRGO August 23–September 22 Your main concern during the first ten days should be to start the New Year off on the right financial footing. Constructive planetary aspects can now help increase your earning capacity and a confident attitude will balance the confusing advice you'll get from your family. They will have even more to say about what you do than usual. But after the 20th, a free-spirited Aquarian sun and playful Venus will allow you to explore more creative outlets for your feelings and talents—perhaps a flirtation with a brilliant intellect.

LIBRA September 23–October 22 Travel during the first week of the month could be an opportunity for romance and excitement. Even stay-at-homes will thank Venus, your ruler, who, in contact with Mars and Pluto, the other sexual magnets, may attract a person of substance to your side. In conventional Capricorn, Venus favors safe and sane relationships. Once she enters curious Aquarius on the 20th, your own fear of boredom, coupled with the possibility of an independent financial prospect at the end of the month, could create some stimulating tension.

SCORPIO October 23–November 21 You'll be filled with a strong sense of purpose and high energy as long as Mars, one of your forceful ruling planets, is in your own sign until the end of the month. Use this advantage to pursue a personal goal. On the 3rd, finances can take a sharp upswing, so should you decide to decorate, move, or trade property on the 21st, you'll have the resources to do so. Traveling and further schooling will also appeal to you. Just be wary of a sibling or housemate who might interfere with your plans.

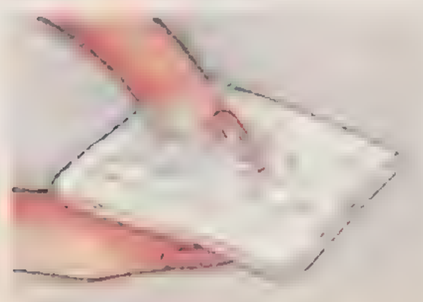
SAGITTARIUS November 22–December 21 January brings the promise of financial gains as the material-minded Capricorn sun, Venus, and Mercury congregate in your "money" house. Multinational corporations and other large institutions are likely sources of income for you now. And, because Sagittarius is the most mobile of the fire signs, the anticipation of a trip to a warm, sunny spot will be a pleasure. February will be a better time for you to travel, but you should pick your destination by the end of this month.

VOGUE, January, 1986

© 1985 3M

INSIDE EVERY SKIN THERE'S A MORE BEAUTIFUL SKIN WAITING TO GET OUT!

Let Buf-Puf Singles™ Facial Sponges reveal a more beautiful skin to yourself and the world!
Here's how: Each small disposable Buf-Puf Singles is a unique textured facial sponge with hundreds of tiny lifting surfaces to remove unneeded, dry concealing skin. Leaving your skin fresh, glowing, renewed. Just add water and each Buf-Puf Singles releases a rich cleansing lotion to remove make-up, dirt and oil as you give yourself a beauty treatment. Wet, wash and watch the difference. As Buf-Puf Singles™ Facial Sponges reveal a more beautiful you.



BUF-PUF SINGLES™
FACIAL SPONGES

Q&A BEAUTY

More "modern" style . . . a flawless finish . . . "shinier" haircolor tips

Q I like my hair best when it is chin length. How can I get a more modern look without going longer or shorter?

A Many stylists agree that a change in hair's shape or texture—rather than length—will update any style: To add height at the crown, for instance, Suga uses his own method to taper hair from the hairline to the crown . . . For hair that's cheek length to just above the shoulder, Louis Gignac at Louis-Guy D says a combination of short and long layers adds movement and softness. For fine hair—he recommends an underneath perm—to create more volume. . . One of the best ways to "modernize" this season: with bangs . . . Another smart way to change hair's texture: "Color," says Jean Louis David, "can make hair look less severe and not so blunt."

Q How do I achieve the "flawless"-looking makeup finish I see on some women?

A The secret is in the choice *and* application of foundation; but unfortunately, most women don't know how to choose—or use—foundation, which often isn't applied sheerly enough and doesn't exactly match a woman's skin. Here, fast tips from makeup artist Kevyn Aucoin for achieving a "flawless" finish:

Choosing foundation: "Most women choose a rose-colored foundation which is neither flattering on skin nor a good match, as few women have florid complexions. Women tend to choose a pink foundation because they think it lifts their natural skin tone; but women should realize that most skins contain yellow undertones and that a foundation which contains some yellow matches better and also gives skin a lift." (Two he recommends: Lancôme's and Prescriptives'.)

To find your exact color match: you'll have to mix together two or three shades; 'Aucoin says you'll never find a perfect match straight from one bottle (always choose a liquid foundation rather than a cream because it's "thinner," goes on more easily, and lasts longer). Never try to "correct" or change your natural skin color; learn to work with it.

Step-by-step application:

- Always apply foundation/makeup in *indirect* light—it's the most "truthful." Direct sunlight and fluorescent light distort your natural coloring.
- To apply, mix foundation in your hand or in a small dish; add a spritz of water to thin out the mixture. Let it absorb thoroughly into a damp silk sponge, then pat on makeup all over your face until it's blended and smoothed out.
- Be sure to bring your makeup under your jawline, so it "fades" naturally into your neck.
- To even out the base around delicate areas—eyes, nose, mouth—pat foundation gently with your fingers.
- After applying foundation, blot all over with a tissue to remove excess; finish with a translucent loose powder (Chanel's is excellent) to cut shine. That's all you need for day.
- At night, for a quick evening change "use a soft, natural-bristle brush to lightly dust white matte translucent powder over your day makeup," adds makeup artist Margaret Avery. "Matte white powder (or Paint's Rice powder) on an ivory skin adds drama. If your skin is olive, a faint pink or rose powder creates a warm evening glow."

Q I color my hair every three months; but it begins to look dull after only a few weeks. What am I doing wrong?

A Many women unintentionally dull their haircolor by using a conditioning shampoo or a too-heavy conditioner. "More than half the haircolor we use in the salon today does not contain peroxide, so most modern haircolor techniques do not cause dry, dull hair," says John Sacchi, color director, Pierre Michel/Lancôme Institut de Beauté. "Women who color their hair, however, tend to overcondition it; because they still believe that haircoloring damages their hair. But, actually, it is the overconditioning that can lead to build-up and cause dullness.

"I recommend that a woman who colors her hair use a very *gentle* shampoo that doesn't contain conditioners (such as Neutrogena's), followed by a balsam-based conditioner, which has a higher rinsability than other conditioning ingredients." Other hair dullers include: using a too-hot blowdryer, overbrushing, using too much mousse. "These are potentially more dulling to hair than haircolor that's done right," adds Sacchi. ▽

Christian Dior

MAQUILLAGE

Maquillage: Tyen for Christian Dior

Teint Dior is tested under medical supervision for optimum performance

Teint Dior

Your glowing complexion

begins with a moisturizing makeup

effortlessly light and natural looking under any light, day or night

Beautiful Dior.

HYDRA-DIOR

Choose your Moisture Base

Optimum product performance
in the gentle, effective way
you expect from Christian Dior.

Hydra-Dior Base Protectrice
Dry/Sensitive Skin

A luxuriously rich crème moisturizer imparting a fresh, silky look to dry complexions. Its invisible film protects the skin allowing makeup to glide on effortlessly.

Hydra-Dior Base Fluide
Normal/Combination Skin

A fine textured moisturizing emulsion containing Hydra-Dior's special moisturizing complex, wheat germ and sweet almond oils to help preserve the skin's natural protective film.

Hydra-Dior Base Matifiante
Oily Skin

A new scientifically formulated day crème to help oily skins remain immaculately matte throughout a busy day. Imparts a smoother, clearer look to the skin and helps to hold makeup longer.

HYDRA-DIOR

All the moisture your
skin ever needs

health

Spa safety...cancer update...heart news. BY MELVA WEBER

EXERCISE AND EYE SAFETY

Exercises done while hanging upside-down in inversion boots are popular in some health spas and are sometimes used in low-back therapy, but ophthalmologists in Texas and California warn that people with retinal or eye-pressure problems should abstain from inversion. It's uncertain whether people with normal eye conditions might be damaged by inversion, but the eye-research team believes prolonged periods in the upside-down position should be avoided.

Thomas R. Friberg, M.D., of the University of Texas at Dallas, and Robert N. Weinreb, M.D., of the University of California at Davis, tested volunteers in both sitting and inverted positions. Using sophisticated ophthalmologic devices to measure orbital and blood-vessel pressures and to photograph eye interiors, the researchers compared the stresses on the optic region in the normal and inverted postures. During inversion, the doctors observed, intraocular pressures rise to levels associated with glaucoma: central retinal artery pressure goes up, retinal arterioles narrow, and in some subjects eyes water and hemorrhages appear in eyelids and conjunctival tissues.

The body's venous system normally acts to help support the weight of the blood column during inversion, but the doctors are uncertain whether this protective effect is complete enough to prevent damage to susceptible people, particularly those with glaucoma or elevated ocular blood pressure.

TNF: AS CANCER FIGHTER

When tumor necrosis factor (TNF), an antitumor substance produced by the body's immune system, was first identified, excitement ran round the globe about the newest magical cancer "cure." Unrealistic expectations have been put on hold, but actual hopes for TNF are unfolding steadily. Now human clinical trials are under way to measure TNF's power to destroy cancer cells while leaving normal cells unharmed. Extensive testing is required to prove any treatment is safe and effective before the Food and Drug Administration can approve a substance for marketing. At Memorial Sloan-Kettering Cancer Center in NYC, where TNF was discovered, both cloned TNF (made by genetic engineering) and naturally produced TNF (made from human cells in tissue culture) are being tested. And Asahi Chemical Industry Company of Japan teamed with City of Hope's Beckman Research Institute in Los Angeles to make a purified human TNF by recombinant methods. The Japanese firm is understood to be lining up medical centers worldwide for clinical tests of the substance. Scientists expect to learn how the factor works in causing tumor cells to necrose, or die; what types of tumor cells are affected; what may be TNF's possible side effects on cancer patients; what dosages are necessary to destroy cancer cells in the body; and what other agents, such as chemotherapy drugs and monoclonal antibodies, may enhance the success of TNF.

DIET AND PREGNANCY

To get enough of the essential nutrients zinc and copper, pregnant women may need to take supplements, say nutritionists at Virginia Polytechnic Institute and State University in Blacksburg. Associate Professor L. Janette Taper, Ph.D., and her colleagues studied twenty-four healthy pregnant women, of whom sixteen were taking prenatal vitamin/mineral capsules containing both copper and zinc, prescribed by their doctors. Eight were taking no copper/zinc supplements; most took iron supplements.

The VPI research team measured the copper and zinc in samples of all the women's food, drink, and supplements. Then samples of blood, hair, urine, and feces were analyzed to find how much copper and zinc were being retained for use in the body. Study results indicated that even though all the pregnant women were eating nutritionally good diets in many respects, they did not get adequate amounts of zinc and copper unless they took supplements that contained these nutrients.

In animals, studies have shown that deficiencies in copper or zinc can cause fetal malformations; similar problems might occur in humans. The current (1980) recommended intake for zinc during pregnancy is 20 milligrams daily, and two to three milligrams of copper are suggested as safe and adequate during pregnancy.

"PRESSURE POINTS"

High blood pressure is a leading cause of heart attack and stroke. Because of fluctuations at differing times and in differing situations, blood-pressure diagnosis based on a single reading may be unreliable; and physicians have to decide whether to place patients with "borderline" blood pressures on anti-hypertensive medication. "No doctor wants to treat a patient for high blood pressure who isn't actually suffering from the disease, but there's also risk [in not medicating] if one is considered normal when actually he is hypertensive most of the time," noted Michael A. Weber, M.D., who led a research team at the University of California at Irvine, exploring ways to "fine-tune" blood-pressure readings. The UCI investigators found more than 30 percent of diagnosed hypertensive patients probably are normal and should not be prescribed medications, which sometimes cause side effects. The team also found about the same number of people who are diagnosed "normal" actually have some readings in the high blood-pressure range, and probably should be on medication. One possible solution: a high-tech instrument used for twenty-four-hour blood-pressure monitoring of astronauts during space flight. The investigators feel such a test could become standard procedure in a few years; now it can be used to overcome diagnostic doubts about borderline blood pressures.

VAGINITIS: WHICH CURE?

Gardnerella vaginalis, an infection that produces increased vaginal discharge, accounts for about half of vaginitis cases seen in some doctors' offices. It is usually, and successfully, treated with metronidazole (Flagyl), given in one of two effective dosages: either a single two-gram dose, or a seven-day course of 500 milligrams taken twice a day.

Recently, the University of Wyoming Family Practice Residency Program in Casper set out to determine which dosage method works better. They found that single-dose treatment produced cures within seven to ten days in 86 percent of patients, while the seven-day course yielded a 97 percent cure rate in the same period. In addition, when patients were evaluated three weeks later, only 46 percent of the single-dose patients were infection-free, compared to 86 percent of the seven-day-treated women.

ESCADA

BY MARGARETHA LEY

ESCADA
BY MARGARETHA LEY

ESCADA SHOP AT LILLY DODSON

DALLAS, TEXAS

Certification Trade Mark
Pure new wool

ESCADA
BY MARGARETHA LEY

ESCADA SHOP AT HERALD SQUARE,
NEW YORK CITY, NEW YORK

ESCADA
BY MARGARETHA LEY

ESCADA SHOP AT HELEN'S OF COURSE
SEATTLE, WASHINGTON AND BEAVERTON, OREGON

Certification Trade Mark
Pure new wool

ESCADA
BY MARGARETHA LEY

ESCADA SHOP AT MAISON MENDESOLLE,
SAN FRANCISCO, CALIFORNIA

ESCADA
BY MARGARETHA LEY

ESCADA CORNER AT HIGBEE'S

BEACHWOOD, OHIO

Certification Trade Mark
Pure new wool

ESCADA
BY MARGARETHA LEY

ESCADA SHOP AT GORDON STUART
OKLAHOMA CITY, OKLAHOMA

ESCADA
BY MARGARETHA LEY

ESCADA SHOP AT KITTY B
BEVERLY HILLS, CALIFORNIA

A NEW EXHIBITION*

*To deal directly with manufacturers

VENETOMODA

FASHION AND ACCESSORIES: AN EXHIBITION BY VENETIAN MANUFACTURERS

VICENZA/ITALY

2/5 MARCH 1986

For the first time, the most important Venetian fashion factories are represented in an exhibition for buyers who wish to deal directly with manufacturers.
The Venetian area is the Italian region with the largest number of fashion manufacturers.
The men's and women's collections will be previewed: prêt à porter, sportswear, leatherwear, knitwear, and a complete array of all the Italian style accessories.

Exhibition for buyers only.

ENTE FIERA DI VICENZA

For information
ENTE FIERA
Viale degli Scaligeri
36100 Vicenza/Italy - C.P. 805
Tel. (0444) 969111
Telex 481542 FIERVI

The exhibition is authorized by the Venetian Region.

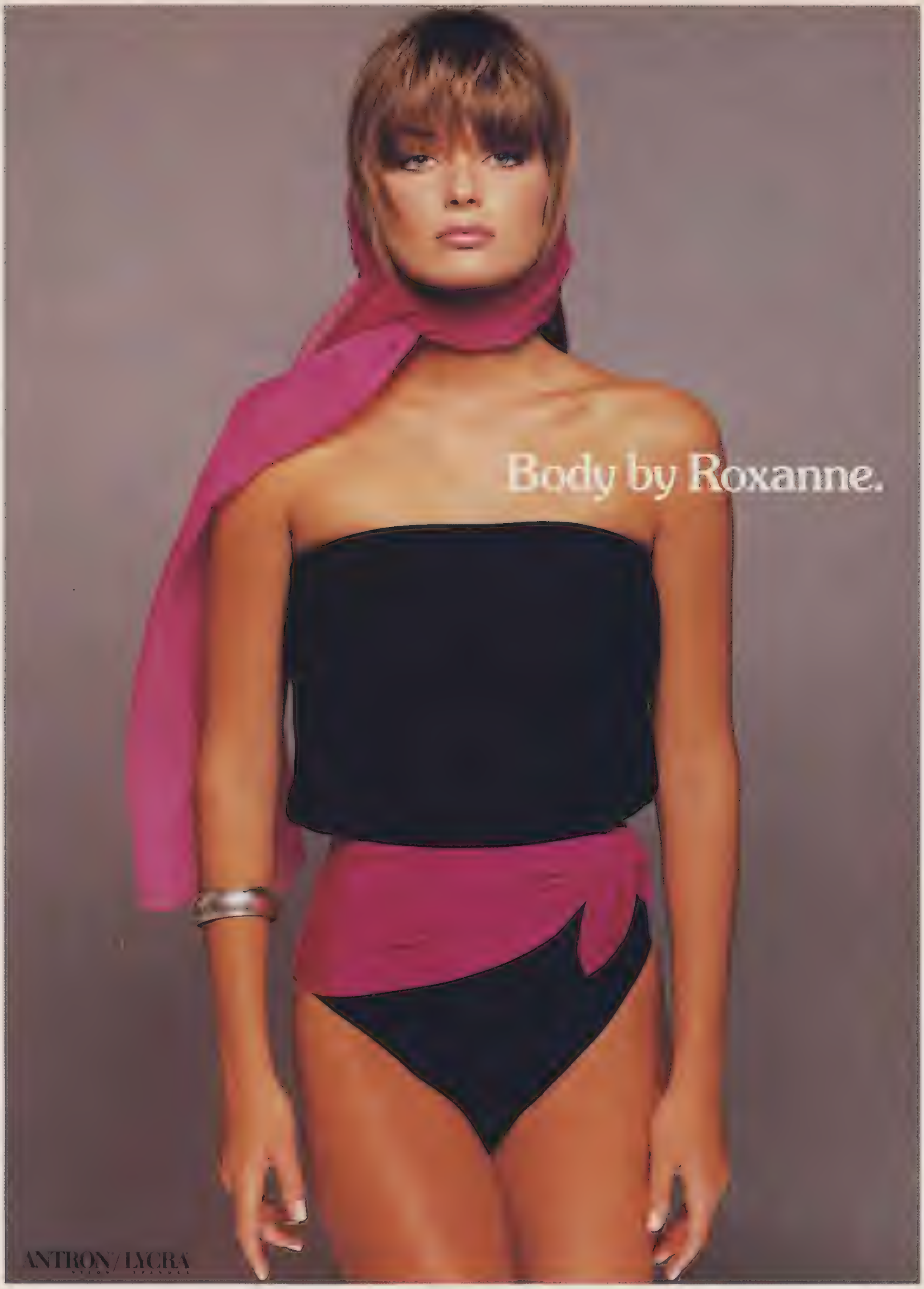
VENETOMODA

I wish to receive:
Material ☐ Information ☐

Name:

Address:

® Du Pont registered TM. *Slightly higher in some states.



Soft, but controlled. That's the genius of Roxanne's proportioned B,C,D bra–sizing. It fits like a blouson should but seldom does. In a luxury blend of **Antron**® nylon/**Lycra**® spandex. About $46.00* At finer stores. Write Roxanne, 1411 Broadway, New York, N.Y. 10018

money

The spirit of '86: exciting new opportunities, more confidence in the economy. BY SUSAN LEE

The start of a new year is always somewhat rousing. There's the rush that comes from making a fresh start, plus the feeling of being liberated from last year's unpleasant events. But 1986 could be more than rousing. Indeed, according to many economists, this year could be downright exciting. Says Steve Forbes, *Forbes* magazine's prize-winning forecaster, "Nineteen eighty-six should be good, surprisingly good."

Last year was, after all, rather grim for the economy. Recurring bad news made for a public debate over every statistic that sounded, at times, a little defensive. Consider foreign trade: 1985 was twelve months' worth of whining about why the United States must protect itself against foreign competition. Industries that had once dominated world trade, like textiles and steel, literally begged Congress to shelter them from little nations like South Korea and Taiwan. (And Congress responded. At one point, there were over three hundred proposed bills aimed at stopping the flow of cheaper foreign goods into the U.S.)

This new year, however, should bring better times for the economy. It should be a time of mega-changes. And these changes will alter the public debate over many of last year's issues. We should, for example, hear less about protecting ourselves from various foreign menaces and more about helping poorer nations. Here, then, is a rundown on what's likely to happen—and the issues that will be floating about—in the months ahead.

Changing times—bright days on Wall Street, stable interest rates, a healthier dollar

Perhaps the largest and most welcome change will be the economic news. Many economists think that the economy will recover the momentum it lost in '85. Specifically, they say that workers will be more productive, interest rates won't rise much, consumer confidence will keep demand for goods and services up, and business optimism will increase capital investment—all upbeat signs for economic growth.

And a growing economy will, of course, pull individual businesses right along with it. A lot of American companies have just been through some rather nasty years. First, the collapse of inflation meant that many firms were unable to keep steadily increasing their prices. This "disinflation" left them with big costs and small revenues; baldly stated, disinflation deflated their profits. Second, the strong dollar made American goods too expensive, thus battering firms that export their goods as well as companies that compete with imports. And finally, the deregulation of three major areas of the economy—telecommunications, finance, and transportation—permitted new firms to compete with old ones, destroying the cozy, and profitable, niches many established firms had enjoyed.

But the survivors, and there have been plenty, are emerging from those bad years with a new, lean look. They have pared down their costs on most fronts, all the way from laying off workers to snipping at executive expense accounts. They have shaved their inventories close. In some cases, they have shut down, or sold, entire operations. So, now that corporations have sweated off tons of corporate fat, their profits can climb—and fast—with any speedup in the economy.

Wall Street, too, is looking for a brighter year. Last year, the market had trouble getting going as waves of disappointing corporate earnings' reports dashed hopes for a sustained market rally. But not this year. Prospects for better profits are an ultra-bullish sign.

Another issue that should go from the minus to the plus side of the national ledger: the dollar. Last year, the dollar hit new highs against the currencies of our major trading partners. For some, that was surely good news. Importers of foreign goods, for example, saw their business zoom as Americans bought quantities of Japanese cars and Italian wine. Americans who took vacations were able to exploit cheap overseas travel. And, of course, consumers of foreign-made products had a boom time in items like British-made trench coats and Scotch salmon.

But, for others, the strong dollar created serious mischief. American business and agriculture found it tough both to sell their stuff abroad, and to maintain dominance at home. Their goods were just too pricy.

In the new year, however, while most economists expect that the dollar will remain high, it won't be anywhere near its former peaks. The economic recovery in Europe should open up good investment opportunities overseas, taking some pressure off the dollar. So, too, the decision by the so-called Group of Five—the United States, Great Britain, France, Italy, and Germany—to intervene in the foreign-currency markets will help to keep the value of the *(Continued on page 100)*

FOR ONCE
IN YOUR LIFE
THE VERY BEST

In a world that gives in a little more each day to plastic prefabrication and cost-efficiency, there are few remaining bastions of unqualified, uncompromised craftsmanship. One is our S.T. Dupont factory-workshop, near the village of Faverges in the shadow of Mont Blanc. That is where our S.T. Dupont writing instruments, cigarette lighters and other accessories are built to the standards of the kings, maharajahs, sheiks and captains of industry who have been among our clientele for almost 200 years. And now our fine products are slightly more convenient. The S.T. Dupont Boutique, 680 Madison Avenue at 62nd Street, New York City 10021. For more information, call 1-800-843-5353, or write for our catalog.

S.T. Dupont
ORFÈVRES A PARIS

ADVERTISEMENT

BEAUTY REPORT

HAIR CARE

WHY YOUR FAVORITE SHAMPOO WILL WORK BETTER IF YOU STOP USING IT FOR 14 DAYS.

It's exasperating. The very shampoo that has left your hair so silky and clean, the shampoo you depend on—subtly, then noticeably stops working. That fresh softness you prize so much in clean hair is gone. Your hair looks limp . . . dull . . . blah.

Why why why? "Shampoo build-up" is the reason. Each washing, even by fine shampoos, leaves a shampoo "residue." Sadly, certain cleansing mixtures, and conditioning agents, if they are effective, leave a telltale residue that has been measured precisely in laboratory studies.

Recent tests on 15 quality shampoos show that residues keep accumulating each time you shampoo. It's a fact of hair life!

Getting rid of the build-up. Make no mistake. You must, temporarily, switch to a shampoo with super rinsability. One that has gently proven its power to revitalize the hair. And don't put it off. Shampoo build-up is more than unattractive: it can impair the soft feel of your hair . . . its manageability . . . and it can eventually harm your hair.

Which shampoo rinses the best? According to laboratory tests of 15 quality shampoos, Neutrogena Shampoo ranked No. 1, and "demonstrated consistently superior rinsability with almost no build-up itself."

The clincher: in addition to instantly freeing your hair from most build-up in a single washing, Neutrogena leaves a scant residue, a negligible trace compared to all the other shampoos tested.

If you feel you want to revitalize your hair, try Neutrogena Shampoo for 14 days. Think of it as a freshening "vacation" . . . and afterwards, your hair will respond again happily to your favorite shampoo. If you use your Neutrogena as often as needed, your favorite shampoo will keep on being your favorite!

A single wash reduces residue by 70% to 90%. "Test results indicate a single wash with Neutrogena® Shampoo was adequate to remove in excess of 90% of the residue. Even with conditioners, which are far more substantive to the hair, a single wash with Neutrogena removes 70% of the residue."*

*Excerpt from Neutrogena Skin Care Institute Report.

Neutrogena Shampoo is sold with a satisfaction-or-your-money-back guarantee. It is available at better drug stores and cosmetic counters. Look for it—in the white box with the brown band.

©1985 Neutrogena Corp

ATTENTION: MOUSSE/GEL USERS: ***Daily use of mousses and gels gradually builds up residue. Hair resists styling, loses shine. Most shampoos just can't cope. But just completed tests show high-rinsability Neutrogena Shampoo is able to remove an average 90% of mousse or gel residue in 1 washing. (Residue Removal Study, April, 1985. Neutrogena Laboratories.)***

(Continued from page 99)

dollar down. In particular, such intervention should dampen some of the speculative excesses that have kept the value of the dollar artificially high.

A stronger domestic economy and a weaker dollar should leave the U.S. feeling less defensive toward the rest of the world. Hints of this are already evident in the public debate over the problems of Third World debt. For example, at last October's meeting of the International Monetary Fund and the World Bank, the U.S. began to talk—once again—about its responsibility toward poorer countries. (Not that the talk is entirely selfless: most of the loans are held by American banks, and any help for debtor countries will strengthen those banks.)

There are, of course, some catches to the coming year. Inflation, which has disappeared from the public agenda, could pop back up again. Last year's weakness in the economy forced the Federal Reserve to unleash too many dollars; some economists now fear a speedup in the rate of inflation. Pessimists say it could happen as early as mid-year; optimists are betting on year's end.

And then there are some long-term prob-

One catch to the new year: inflation could pop up again

lems that cannot possibly be solved in a year's time. Consider the federal budget deficit. Even the most determined action by Congress, or the President, cannot reduce the deficit to a historically reasonable level by the end of the year—it's just too big.

Too, there are problems that government simply can't fix, now or five years from now. The shakeout in farming and banking, for example, is a predictable result of a changing economy. Some of the smaller farms and banks just can't operate efficiently enough in the current economic climate. Farmers—who are still head-over-heels in debts they took on when commodity prices were high and land values were higher—will continue to go broke, Willie Nelson concerts or no. The future for the customers of failing banks is not so grim: little banks around the country are being swallowed by bigger banks. But people can expect lots of speeches on both subjects, as the victims of economic change continue to call for protection.

So, what's the net-net? Few business or finance people are heartbroken to see the end of 1985. It just wasn't a stellar time. And if the predictions for better times hold, expect that the new year will be filled with opportunities—a growing economy will create new jobs and new investment possibilities. Champagne, anyone? ▽

Why we call ourselves Lands' End, Direct Merchants.

These days, on top of everything else, you don't need the added frustrations you often face when you go shopping.

Threading your way through traffic into parking lots, in distant suburbs. Shouldering your way through crowded malls into stores well-stocked with goods, but staffed too sparingly to serve you well.

Lacking clerks who know the stock, you paw over counters, and shuttle hangers back and forth on racks.

Finally, when you've found what you want, there's that added wait while a cashier communes with her computer, recording everything about the item sold except that you've been standing in line waiting to pay for it.

There has to be a better way. And there is.

Shop with Lands' End, Direct Merchants.

We call ourselves direct merchants because we provide a straight line service, from us to you, with *no middle men* (or *middle-persons,* if you prefer.) Our way lets you shop at leisure in your home. From a colorful catalog. 24 hours a day, 365 days a year. By mail if you like. But, better still, by phone.

You pay no toll. No parking fees. You burn no gas. You lose no patience. And you have direct access to an astonishing array of quality products, about which we give you no-nonsense information, and which we offer at no-nonsense prices.

We didn't originate this method of shopping. But not a day goes by but what we at Lands' End ponder ways to re-invent the system, simplify it, refine it, or add to it when appropriate.

We roam the world in your behalf.

The search for quality is endless at Lands' End. And we go to the four corners of the earth in quest of it. In so doing, we practice a tough philosophy. Simply stated, it goes like this:

First, *quality.* Then, *price.* And always, always *service.*

Once an item seems right for our customers, as direct merchants we seek out the prime quality source; the one not only best suited to manufacture it, but the one that can make it most efficiently as well.

When we're sure we can offer you Lands' End quality at a Lands' End price, we pass the word on to you promptly in our catalogs. If we can't price a quality item so it's to your advantage to buy it from us, we don't offer it. But we continue to search for a new prime source of that item. And occasionally—as with our soft luggage lines—we undertake to make the items ourselves.

Millions use us. Millions more could.

We have served and satisfied millions of customers, but there remain millions more of you who have never experienced our direct service.

If you're among the latter group, why not try us now? Let us prove to you that you can trust us, too.

Ask us to send you a catalog by return mail. Better still, call us right now on our toll-free number (800-356-4444). We have over 100 friendly, well-informed operators waiting to answer your call personally, 24 hours a day. They're trained to serve you, and serve you they do. With answers to questions on sizes, styles, shipments and prices. On colors, on care, on delivery. Should an item be temporarily out of stock, they'll tell you and suggest an alternative. (Including, if need be, referring you to a respected competitor.)

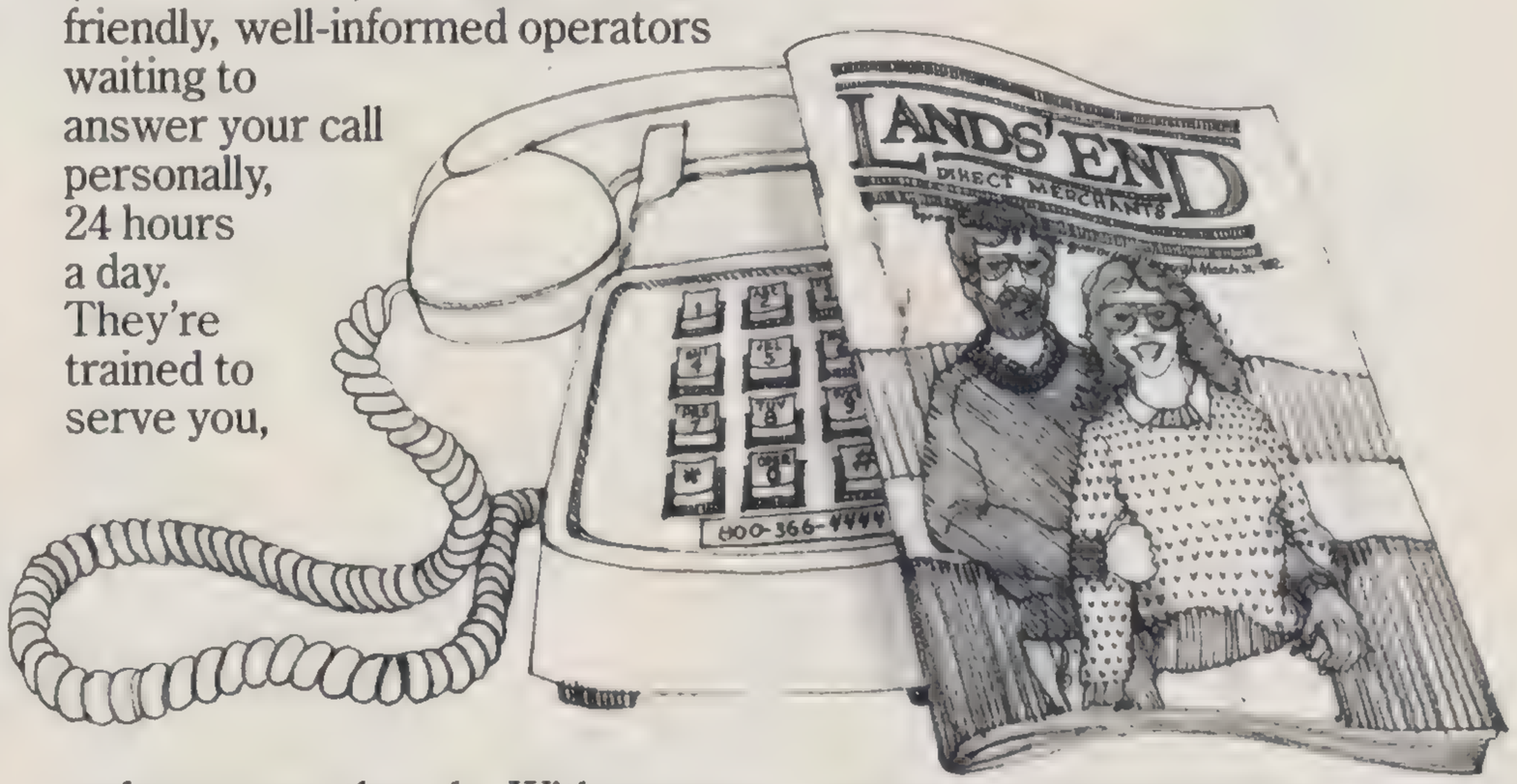
What can you lose?

Understand, we're not all things to all shoppers. We don't initiate or pursue fads. We don't start or ride trends. We deal in clothing and accessories that know no time or season.

And every item we sell is GUARANTEED. PERIOD. If you are not completely satisfied with any item you buy from us, at any time during your use of it, return it and we will refund your full purchase price.

Call us right now, and let us begin to serve you. From our brand-new Catalog, featuring pages of solid values we can ship to you within 24 hours, or we'll know the reason why, and so will you.

Lands' End, Direct Merchants. The exciting new way to shop in today's world.



LANDS' END®
DIRECT MERCHANTS

of fine wool and cotton sweaters, Oxford button-down shirts, traditional dress clothing, snow wear, deck wear, original Lands' End soft luggage and a multitude of other quality goods from around the world.

Please send free catalog.
Lands' End Dept. Z-09
Dodgeville, WI 53595

Name _____

Address _____

City _____

State _____ Zip _____

Or call Toll-free:
800-356-4444

Be a gorgeous mother-to-be! 5th Avenue's fashions keep you looking and feeling great during pregnancy. Send $2 for color catalog: FAM, Box 21826, Dept. V1, Seattle, WA 98111, or credit card holders call 1-800-426-3569. When in Seattle, visit our downtown store!

ARE YOUR CHILDREN GETTING ONLY

HALF

AN EDUCATION?

To succeed in school and in life, youngsters need a healthy body as well as a good mind. And that starts when they are in their growing years. Right now.

But, three out of four schools are not even providing the one period a day of vigorous physical activity that is basic to the full development of our youth.

What's happening in your schools? Don't wait to find out. Do it now. Because growing up fit is just as important as growing up smart.

Send for our free check list and see how your schools are doing.

Write: FITNESS Department 5
Washington, DC 20001

The President's Council on Physical Fitness and Sports

LETTER FROM PARIS

Paris is blazing with new shops and restaurants, fancy-dress balls, and the glamour of culture —from Nobel laureates to Woody Allen.

BY EDMUND WHITE

The French, who are very chauvinistic and take serious literature far more seriously than we do, are exulting over their triumph. Claude Simon is the twelfth Frenchman to receive the Nobel Prize for literature; he joins luminaries like André Gide, François Mauriac, and Albert Camus—but also a dud like Sully Prudhomme, a minor poet who won the first Nobel ever, in 1901, at a time when Tolstoy, for instance, was still eligible.

The French haven't been given a Nobel for literature since 1964, when Jean-Paul Sartre turned the prize down because he saw it as a weapon in the Cold War against Communist regimes and because he thought the writer "should refuse to let himself be turned into an institution." I'm citing the account presented in the new biography of Sartre by Annie Cohen-Solal, recently published in France by Gallimard and to be issued this coming fall in America by Pantheon. Sartre's refusal so irritated the Swedish academy that it's been punishing France ever since.

This year, the literati were speculating that France might be passed over once again as a means of expressing Swedish disapproval of the French government's complicity in the Greenpeace affair. Fortunately, the Swedish academy's permanent secretary, Lars Gyllensten, put such fears to rest, declaring, "We should avoid making the Nobel a political prize," almost as though responding to Sartre's objections.

Who is Claude Simon? Americans drew the same sort of blank when the award went to Salvatore Quasimodo, in 1959, and Elias Canetti, in 1981. This year, *The New York Times* conducted a hasty survey about Simon and quoted Isaac Bashevis Singer (himself a Nobelist) asking whether Simon was a man or woman. Very funny, but a little bit provincial, too. Alert French readers have known Simon since just after the War, when he first started publishing (his books at that time were heavily influenced by Faulkner). Simon is about as well known in France as John Hawkes and John Barth are in the States, and he occupies the same corner of the literary map—experimental but not flaky.

Simon is anything but a media hog: he's never been on television, written criticism, granted interviews, penned a food column, or staged a flashy feud. He was born in Madagascar, worked as a wine-grape grower in the Southwest of France, fought in the Spanish Civil War, and now divides his time between a modest seventh-floor apartment (without elevator) in Paris and a house close to his old vineyards in the town of Salses, near Perpignan. He lives there with his Greek wife—and patiently, quietly writes. He described himself in one of his early works: "I don't go to mass on Sundays, I don't smoke opium, I don't play cards, I don't get drunk, I don't fish, I don't frequent houses of illusion and I don't belong to any political groups. . . ."

Since he first started publishing in 1946, Simon has produced sixteen books, the most recent (1983) being the slender novel *La Chevelure de Bérénice* (*Berenice's Hair*). The preceding volume, *Les Géorgiques* (1981); published in the States as *Georgics* by Riverrun, 1984, squeezes several men from different eras—a French Revolutionary, a World War II French cavalryman, a young Englishman combating Franco—into one character, never named. At the time it was published, Simon's editor, Jerôme Lindon, wrote, "Having been his editor for more than a quarter of a century, I'd like to avoid describing Claude Simon with any of those admiring adjectives that inevitably spring to mind whenever I think about his work and that make it, in my eyes at least, among the greatest achievements of our time. I'll just keep one word, then, *greatness*, perhaps because it best characterizes an *oeuvre* so out of the ordinary in our society."

Lindon himself is far from ordinary. His house, Les Éditions de Minuit, was named "midnight editions" to suggest the clandestine nature of a Resistance press founded during World War II. In the last thirty-five years, Lindon has published only some sixty writers. The house might best be compared in the States with New Directions, a small operation that publishes such giants as Ezra Pound, Garcia Lorca, and Tennessee Williams.

Lindon's own list has numbered the most celebrated practitioners of the *nouveau roman*, including Alain Robbe-Grillet, Michel Butor, Robert Pinget, Nathalie Sarraute, as well as Claude Simon himself; people are starting to call these writers the "*école de Minuit.*" The *nouveau roman*, which emerged in the late 1950s under Robbe-Grillet's leadership, has always advocated a hard-edged, highly visual and objective style that eschews metaphor and complex psychological analysis. Most of the masters of this school were totally unrecognized at the time Lindon discovered them.

Lindon publishes at least two other giants—Samuel Beckett, who lives in France, composes his books first in French, and won the Nobel in 1969; *(Continued on page 107)*

Totally new. Totally you. Blooming Colors® Eye Pencils.

Sleek for lining.
Soft for shading.
Colors that say what you feel.

© 1985 Maybelline Co.

I'm At My Best With
Maybelline®

©1986 R.J. REYNOLDS TOBACCO CO.

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

9 mg. "tar", 0.7 mg. nicotine
av. per cigarette by FTC method.

PERFORMANCE COUNTS.

THE THRILL OF REAL CIGARETTE TASTE IN A LOW TAR.

©Germaine Monteil Cosmetiques Corp., 1985 - Photo: Bert Stern

Germaine Monteil introduces
Lift Extrême
Only a face lift makes you feel younger.

Lift Extrême Nutri-Collagen Concentré, the unique molecular strand of collagen, supplements the natural development of supportive collagen fibers in your skin to reduce the lined appearance of age. Skin acts younger: responsive, resilient and extraordinarily smooth to the touch. Now you can look as young as you feel.

GERMAINE MONTEIL

I.Magnin

(Continued from page 102)

and Marguerite Duras, whose *The Lover* won the Goncourt Prize and has become an international best seller. Lindon finds the belated recognition of his writers only normal; he recalls a story a writer told him about Proust's winning the Goncourt prize some seventy years ago—someone at the Brasserie Lipp, then and now *the* restaurant for writers, asked who had won and a wag responded, "It's Proust, a nobody who'll stay one."

Lindon's brightest new discovery is Hervé Guibert, the photography critic for *Le Monde*, whose novel *Les Lubies d'Arthur (Arthur's Whims)* is about a freakish couple who make a bizarre pilgrimage through America, and whose *Des Aveugles* is loosely based on Guibert's volunteer work with the blind.

This season, Parisians were specially taken by Gilles Barbedette's *Le Métromane* (Flamarion), in which the hero boards the Paris subway only to end up in a nightmare version of Manhattan. Equally well received was *Balthazar, fils de famille* (*Young Master Balthazar*, Gallimard), by François-Marie Banier, whose teenage hero lives on Avenue Victor-Hugo (the equivalent to Park Avenue) with his vague socialite mother and petty tyrant of a father: "Steely smile, splendid mask, ideal future, impeccable clothes, and everything lined: overcoat, skirt, their soles, their gloves, even their stride."

But the real hit of the season (and a likely prize-winner) seems to be Hector Bianciotti's novel *Sans la miséricorde du Christ* (*Without Christ's Mercy*, Gallimard). Bianciotti, also a journalist and book editor, is an Argentine who, although he's lived in Paris since the early 1960s, has always written in Spanish. This book is his first novel to be composed directly in French—and what French! This is Proust's syntax but with a much larger vocabulary, employed to tell the haunting tale of Adélaide, an Argentine who frequents the shabby Paris café Mercury far from her native pig farm in the Pampas.

So many of the most talented writers in Paris are foreigners: Milan Kundera (Czechoslovakian), Danilo Kiš (Yugoslavian), Severo Sarduy (Cuban), Mary McCarthy (American), Mavis Gallant (Canadian), and, until his recent death, the Italian master Italo Calvino. In homage to Calvino, the Paris opera staged *La Vera Storia*, an extraordinary aural and visual experience with libretto by Calvino and music by Luciano Berio. The first act is like a distillation of many great moments from opera (the young hero is shot by a firing squad for political reasons; the vengeful woman kidnaps her enemy's baby), but the second act scrambles all the words from the first into entirely new and more abstract configurations.

All of Paris is percolating again. The Socialist government is on its way out, and in any event Mitterrand seems indistinguishable from his opposition. The rich are returning to roost, parties and balls are given every night, dazzling shops and restaurants are opening, and cultural life is cosmopolitan and energetic.

People have been buzzing about several Americans this season. Woody Allen's *God, Shakespeare and Me*, a comedy based on two of his stories published in 1965, is provoking general hilarity. The play, in French, stars a Woody Allen look-alike, Pierre Richard, who is mistakenly identified as a mysterious killer, awakened in the middle of the night by a vigilante squad, led through Manhattan—and at last confronted with the goofily sweet and utterly mad killer himself (played by Rufus, one of the best French comedians).

Martha Graham, decorated last year by the French government, triumphantly inaugurated the dance season with a new work, *Song*. And while the couturiers were revealing their ready-to-wear collections, Robert Altman was preparing to shoot his new film, *Prêt-à-Porter*. At the Chatelet Theater, black American singers (including The Five Blind Boys of Alabama) were convincing even reserved Parisians to dance in the aisles with their *Gospel at Colonus* (the "preacher," Morgan Freeman, made a heroic stab at explaining the Oedipus legend in French).

Andrée Putman, the interior designer, has just opened a spacious new home for her firm, Ecart International, at 111 rue St. Antoine, in the Marais (a five-minute walk from the new Picasso Museum). In a sunny room dominated by a vast fishless fish tank that Robert Wilson designed for her, she is displaying her remakes of modern classics, such as the carpets of Eileen Gray, the couches and director's chair of Jean-Michel Frank, furniture by Robert Mallet-Stevens, Mariano Fortuny—and even brand-new whimsies by Sylvain and Jean-Sébastien Dubuisson, such as a lamp that houses in its base favorite postcards that can be exhibited one by one in a prominent place against the light (the electricity is conducted to the bulb through a baby's gold necklace).

The most beautiful (and expensive) restaurant in town looks out on the severe classical columns of the Madeleine Church. It's the newly reopened Lucas Carton, a restaurant that inside is all *art nouveau*—sinuous long lines of molding, sparkling mirrors, and warm wood paneling. The host is Alain Senderens, until recently the proprietor of l'Archestrate. One of the most amusing (and inexpensive) restaurants is the newly reopened Le Boeuf sur le Toit, at 34 rue du Colisée, just off the Champs-Elysées. This was the great artistic hangout in the 'twenties and 'thirties, the place where Colette and Cocteau dined, where Stravinsky, Sarah Bernhardt, Maurice Chevalier, Mistinguett, and Picabia tablehopped, where René Clair and Marcel Carné talked movies.... There's no good reason something similar couldn't happen again. The food is quick and unfussy, the place is huge and glamorous, and in the cocktail lounge someone is always singing and playing the piano just in front of a sculpture that Jean Marais, the actor and Cocteau's lover, fashioned recently in memory of the great writer out of Cocteau's own motifs: a lyre, the head of Orpheus, the horns of an ox. ▽

BAIN DE TERRE

SPA REGIMES FOR
CLEANSING
AND CONDITIONING

PAMPER
YOUR HAIR!

The spa...undoubtedly the most sought-after beauty experience of modern times, offers women the ultimate in skin and body regimes.

Now, with Zotos Bain de Terre Spa Regimes for Cleansing and Conditioning, you can experience the luxurious pampering of the spa at your salon and through a personal at-home regime.

Zotos Bain de Terre Spa Regimes for Cleansing and Conditioning offer you moisturizing, revitalizing, and therapeutic treatments that soothe and repair your hair like no other products available today. This spa system of pure spring waters, natural herbs, and plant botanicals, created by Nature, work to correct and maintain your hair at its optimum beauty.

Ask your salon professional to prescribe a Bain de Terre Spa Regime for you. Available at fine salons.

— Shari Memmott
Group Vice President
General Manager

ZS®
ZOTOS®

©1985 ZOTOS International, Inc., Darien, CT 06820

hAIR NOW

Ahead: precision cutting, a move from subtle to stronger color

At every length, now, hair has a more precise line, a more definite shape. The key elements in the look, *above*, styled by Madeleine Cofano: the cut—layered to emphasize hair's texture, add fullness only where it's wanted, needed...the way hair is worked—with styling gel and a brush.

ease... At top salons now, it means a doorman. At NYC's Elizabeth Arden The Salon—one of the first to have doormen—new emphasis is on pampering plus speed. Evening eye makeup done in fifteen minutes; hair, too, in one-half hour. Appealing: booking exercise class before a haircut.

Top: SHEILA METZNER Makeup, Laura Mercier; earrings Pellini Bijoux Bottom: ROXANNE LOWIT Details, last pages

COLOR!

"Women today realize that haircolor can do much more than cover grey...that it can make a great cut better, add richness and luster to hair. And they're willing to spend more time in the salon when the result is truly superb haircolor," says Gerard Bollei of NYC's Gerard Bollei at the Galleria. Assumed: that color is applied *after* the cut, that it helps maintain hair's condition (prime example: Clairol's Color Play).... Changing: the boldness, the contrast of haircolor. At Sebastian International, Geri Cusenza darkens the ends of bangs to emphasize hair's "bulk," scatters highlights through long hair for the illusion of fullness.

HAIR-SPRAY ALERT
Studies suggesting that the chemical methylene chloride, used in many aerosol products including hair sprays, may cause cancer in mice has led the Environmental Protection Agency (EPA) to launch an investigation into the ingredient's safety when inhaled by humans. Meanwhile, chemists are busily seeking alternative hairspray formulas. Available now: methylene-chloride-free Redken Ultriance and La Coupe's new aerosol called Fixatif Plus.

The ends that split, flyaway, separate, dry out, look like straw. Sebastian THICK ENDS,™ a substantive solution for end problems, not only helps correct broken ends, it also restores body, mobility, elasticity and control. Special proteins impart a spectacular thickness to hair endings, a pliability and a favorite Sebastian asset—*shine*. Truly, ends have come to a new beginning. For the salon nearest you featuring THICK ENDS and the full line of extraordinary Sebastian products, call (800) 424-7288. In California, call collect (818) 999-5112.

SEBASTIAN ANNOUNCES THE BEGINNING OF THE ENDS...

SEBASTIAN INTERNATIONAL INC.

THICK ENDS is a trademark of Sebastian International, Inc.
1985 Sebastian International, Inc.

Sugar Wax is the healthiest method of hair removal. It has worked for centuries on the bodies of beautiful and powerful women, and it will work for you too.

Sugar Wax is the only hair remover you will ever need for your face, legs, bikini line and underarms. Guaranteed professional results in the privacy of your own home at minimal cost.

Repeated use of Sugar Wax discourages hair growth. Sugar Wax yourself and start enjoying silky smooth skin. Make Sugar Wax a beauty habit.

Order now and get a free loofah with 16 oz. complete kit. Money back guarantee. Made in U.S.A. with all natural ingredients.

We pay for shipping. Sorry no C.O.D. or credit cards.
Make checks or money orders to Sugar Wax Inc.
Sugar Wax Inc., Jones Rd., E. Quogue, N.Y. 11942

ORDER FORM

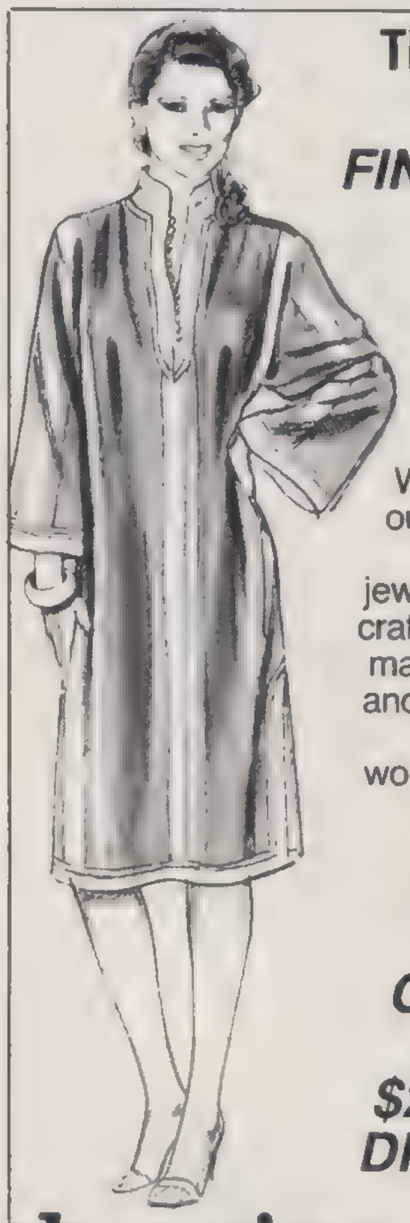
TO: Sugar Wax Inc. Dept. V-61 Jones Rd. E. Quogue, N.Y. 11942

Send me ☐16 oz complete kit of Sugar Wax @ $20.00, with free loofah
Send me ☐8 oz trial kit of Sugar Wax @$12.50 without free loofah

NAME: _____

ADDRESS: _____

CITY: STATE: ZIP:



THE WORLD AT YOUR *FINGERTIPS*

as you travel the globe in this exciting 48-page color catalog. We've gathered our newest finds in fashions, jewelry and handcrafts designed by master craftsmen and weavers from around the world, some done just for us . . .

send $1 for a ***SPRING CATALOG***

and RECEIVE A ***$2 BONUS DISCOUNT*** towards first purchase

shopping international®

Dept. AWA3, 3740 E. 34th St., P.O. Box 27600, Tucson, AZ. 85726

ENCLOSED IS $ _____ (check or money order)

NAME _____

ADDRESS _____

CITY _____ ST _____ ZIP _____

cars & women

Hot wheels ... new safety school. BY LESLEY JANE NONKIN

CERTAINLY NOT THE LAST CONVERTIBLE!

Being unveiled this month at the Los Angeles Auto Show: a new luxury sports coupe, the 1987 Chrysler Maserati—the first of its kind for the firms in a market that brings to mind images of a Mercedes coupe. Engineered and styled in tandem by both famous car-makers, built near Milan, and sold in the U.S. and Canada by Chrysler dealers, the Chrysler Maserati is the fruit of a long relationship between Chrysler chairman Lee Iacocca, and Maserati owner Alejandro de Tomaso—a relationship that began some years back to bring out the Ford Pantera.

Priced at $25,000-$30,000, the new car will first appear as a convertible with a hard-top option and is expected to attract many women, who are seen to be "key buyers in that market." The Chrysler Maserati is available with automatic or Getrag manual transmission, anti-lock brakes, a turbo-charged 2.2 liter engine, and many Maserati design signatures such as a wooden steering wheel, hand-crafted leather seats.

SAFETY FIRST

Ten minutes of being tossed about like a sack of potatoes in the back seat of a maniac's taxicab or of dodging daredevils on a suburban highway reminds you that safety is not every driver's main concern. It also underlines the importance of defensive driving—something the people at BMW feel everyone should know, especially if they're driving a high-performance car. For exactly that reason, BMW has developed a new series of safety driving schools run by Skip Barber, a well-known competitive driver who teaches racing courses.

Each one- or two-day program begins with classroom instruction on vehicle dynamics, tips on sizing up road conditions. Outside, drivers practice skids, panic braking, and other accident-avoidance tactics. The classes cost $400 a day ($700 for two) and are being held now through April at race tracks in Sebring, Florida. Later they'll move on to Lime Rock, Connecticut, and Road America in Elkhart Lake, Wisconsin.

THE HOTTEST CAR IN TOWN!

Last year, while Volkswagen was celebrating fifty years of the Beetle, a new company, Yugo America, Inc., was busy trying to reinvent it—or at least its earth-shaking success—with a hot little Yugoslavian import called "The Yugo" GV. The key to the Yugo's appeal: an amazingly low sticker price, $3990, which triggered immediate consumer response—when the first five hundred cars hit the market in August, they sold out in twenty-four hours! Forty-five percent went to women, dealers wrote orders for eight thousand more.

Nominated for Motor Trend Magazine's "1986 Import Car of the Year" award, the Yugo, which looks like a pared-down cross between a Fiat and a Rabbit, fulfills a multitude of dreams—for city dwellers who fear leaving an expensive car on the streets, for budget-conscious working women or college students, for suburban families who need an extra car to leave at the train station.

The four-passenger sedan was brought to the U.S. by Malcolm Bricklin.

GILDING THE LAND ROVER

In 1910, the rebellious son of a well-to-do Parisian bronze sculptor/manufacturer married against his father's wishes, escaped with his bride to London, and established his own company, Louis Lejeune, Ltd., making architectural light fixtures, staircase banisters, and small bronze sculptures. Ten years later, when car fever struck the world, Rolls-Royce commissioned Lejeune to replicate "The Spirit of Ecstasy" by artist Charles Sykes, and the chrome-plated figurine of a flying lady became as famous as the cars it decorated.

Today, long after the association with Rolls-Royce has ended, the company, now owned by sculptor Sir David Hughes and wife Rosemary, produces car-hood ornaments to personalize the most humble Toyota or the loftiest Silver Cloud. Among their current blue-blood clientele: the Queen Mother, whose Labrador-with-pheasant adorns a Land Rover; Princess Diana, who in honor of the fairy tale about a princess who kissed a frog, rides around behind a leaping one.

But Sir David also creates special designs for red-blooded plebes: a chrome-plated spud for a potato farmer, a snail-with-jockey for an owner of a less-than-successful race horse. Of the four hundred items available, one crafted by Sir David himself is the hedgehog, which he claims "no other artist can make with the same life-like three-dimensional spines on the back." All available in the U.S. from Mascots Unlimited, P.O. Box 7515, Naples, Florida, 33941.

How to dress like a movie queen

. . . without spending a king's ransom. Start with our nostalgic duster coat, made as it originally was, in silk. The flavor of the forties returns as our romantic salute takes on the stylish air of an old Hollywood movie. You must remember this — durable 250-gram *Matka Silk* fitted with drop shoulders, inside breast pocket, buttoned kick pleat, self-sash, and cuffed sleeves. Deep patch pockets and slash pockets, too! Fully lined. Fully oversized. Fully classic. In Casablanca beige (BGE) as shown. Dry clean only. Natural rayon lining. Imported from India. Sizes 6-18. Style #165301. $140, while they last. Full money-back guarantee. Available exclusively at our store in New York City (79 Fifth Avenue) and all other Royal Silk locations.

ROYAL SILK
Clifton, NJ

ROYAL SILK

Keycode 104016

☐ Check ☐ Visa ☐ MasterCard ☐ Diners ☐ Carte Blanche

Card # ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐ Exp. ☐☐☐☐

Credit Card Holders!
Call Toll Free 1-800-321-SILK
In NJ Call 201-340-2400
☐ American Express ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Add $2.00 per item, shipping.
TOTAL AMOUNT
$

Quantity ☐☐☐ Size ☐☐☐

☐ Enclose $2 for a colourful Catalogue Collection only.

Royal Silk Plaza
45 East Madison Ave.
Clifton, NJ 07011

PLEASE PRINT

Name _____

Address _____

City _____

State _____

Zip _____

Style #165301.

mind health

BY CAROL TAVRIS

THE HEART AND SOUL OF THERAPY

The essence of therapy is empathy, not theory; conversation, not monologue. Many therapists are inarticulate about the nature of the therapeutic process, resorting either to assertions (''it works, that's all'') or to theory (''the libidinal cathexis . . .''). Occasionally a rare soul comes along who can capture the elusive and fragile soul of good psychotherapy. One such is Robert F. Hobson, a British psychotherapist at the Manchester Royal Infirmary and University of Manchester.

In his book, *Forms of Feeling: The Heart of Psychotherapy* (Tavistock), Hobson tries to describe what he does in therapy—as a method both for other practitioners and for people who want to help friends in trouble. Actually, he describes less what he *does* than how he *feels;* he describes less what he says than how he uses words, transcends words, or abandons words to achieve a moment, a process, of empathy. Hobson seeks truth beneath facts, communication beneath metaphor. He uses whatever it takes: ''art therapy'' (scribbles on an envelope) to reach a silent, disturbed boy; ''experiential focusing'' (concentrating on physical sensations) to help an inarticulate man describe his feelings; poetry and metaphor to reach a woman who feels empty of emotion; a magic talisman (a stone from his driveway) to calm a panicky woman (the strategy worked, too, without drugs).

Hobson calls his method the ''Conversational Model,'' and he has tried to identify its components so that it can be taught and improved. But to the lay reader Hobson's theory will be less interesting than his effort to describe ''the true voice of feeling'': the meaning (and meanings) of words used so often they have lost their sense: *persons, experience, languages, symbols, feeling, imagination,* and *vision.* And he writes poignantly of what happens when there is ''nothing more to say . . . Just the same sounds growing colder in a repetitive round of empty phrases''—when therapy fails and the therapist must accept the fact of failure. Hobson's book should not only help therapists understand clients, but help clients understand therapists—and theory.

WHO GETS EMBARRASSED?

Are women more or less easily embarrassed than men? Rowland S. Miller, Ph.D., of Sam Houston State University in Huntsville, Texas, has been studying the nature of embarrassment—the knowledge or belief that one has done something stupid, inept, or conspicuous—and how it relates to confidence, sociability, and gender.

Miller interviewed 124 men and women on embarrassing events in their lives, and tested these people for anxiety, sociability, self-consciousness, and self-esteem. He found that the women felt embarrassed more often, and became more distressed about feeling embarrassed, than the men did. Embarrassability was not related to personal introspection, but to public self-consciousness—the sense of being evaluated by others; the trait went right along with shyness, social anxiety, and lack of self-esteem.

Embarrassability, Miller speculates, is the price women pay for their sociability, their greater intimacy in and contentment with relationships. Men may protect themselves from embarrassment by having more superficial dealings with others. Or, he says, it is possible that men are just less willing to admit to their most embarrassing moments.

QUITTING SMOKING—WHAT WORKS BEST

According to national surveys, more than 85 percent of the thirty-four million Americans who have successfully quit smoking since 1964 have done so on their own, and many of them start on New Year's Day.

Jerry W. Lee, Ph.D., and Richard Hart, M.D., of the School of Health at Loma Linda University, have surveyed more than twenty-five hundred people, comparing successful quitters (who had quit for a year or more) with those who had relapsed. Successful quitters were more likely to have stopped all at once, thrown away their cigarettes, studied the hazards of smoking, avoided smokers, used prayer or meditation, and let lots of people know that they were quitting. The methods unsuccessful quitters preferred were very different: putting cigarettes in an awkward place, switching brands, quitting as part of a bet, using relaxation techniques, keeping a pack ''just in case,'' and not telling anyone that they were trying to quit.

Fewer than 10 percent of the smokers had sought professional help in quitting, yet nearly half managed to do it. Moreover, the percentage of successful quitters was lower among those who had attended a stop-smoking program.

Successful quitting is a psychological process. As this research shows, an essential factor in a successful quitter's attitude is commitment. Halfway measures—like stashing emergency packs in the attic—are more likely to result in frustration than in a nicotine-free future.

WOMEN & DEPRESSION: SURPRISE NEWS

It isn't news that women are more likely than men to feel depressed and helpless, or to report lower satisfaction with life. Explanations have been sought in women's social roles, biochemistry, or in their relationships. But now a startling study has examined a link—perhaps unconscious—between people's sense of well-being and their fears of nuclear disaster.

As part of a long-term study of adolescent development, including the effects of growing up in the nuclear age, Michael D. Newcomb, Ph.D., of the University of California at Los Angeles, gave a Nuclear Attitudes Questionnaire—measuring attitudes and emotional reactions toward nuclear war, weapons, and power plants—to 722 adults aged nineteen to twenty-four. He also assessed their well-being and happiness.

Newcomb found that ''nuclear anxiety'' consists of four factors: concern about nuclear issues, opposition to nuclear weapons and power plants, fear of the future, and acknowledgement of nuclear dangers. Although the majority of both sexes was concerned about nuclear war, women scored higher on each anxiety factor. These worries, in turn, were related to having less purpose in life, less life satisfaction, a greater sense of helplessness and depression, and to more use of drugs.

Perhaps anti-nuclear activism will have the same psychological effect on young women as its precedent, civil-rights activism, has had on minorities: raising self-esteem and diminishing feelings of powerlessness.

To really see the difference between credit cards, read the large print.

CITIBANK

To find out more about these cards, turn the page.

Select One: ☐ Citibank MasterCard® or ☐ Citibank Visa.®

PLEASE TELL US ABOUT YOURSELF

Print full name as you wish it to appear on card — First — Middle — Last

Your Home Address Number and Street

City, Town or Post Office — State — Zip Code

Home Phone and Area Code ( ) — ☐ Own Home ☐ Rent Home — Years There

Social Security Number — Date of Birth

Previous Home Address — Years There

City, Town or Post Office — State — Zip Code

Name of Relative or Close Friend not living with you

Relative's or Friend's Home Phone and Area Code ( )

PLEASE TELL US ABOUT YOUR JOB

Business Name or Employer

Check Here If ☐ Retired ☐ Self-Employed — If Retired, indicate Former Employer

Business Address, Number and Street

City, Town or Post Office — State — Zip Code

Business Phone and Area Code ( ) — Ext. — Years at Job

PLEASE GIVE US SOME FINANCIAL INFORMATION

Yearly Salary $ — Amount of Other Yearly Income* $

Source(s) of Other Yearly Income* — Monthly Rent or Mortgage $

*You need not include spouse's income, alimony, child support, or maintenance payments paid to you if you are not relying on them to establish credit worthiness.

Monthly alimony, child support, or maintenance that you pay, if any $

Bank Reference (Name) — ☐ Checking ☐ Savings ☐ Money Market/CD

FOR FREE ADDITIONAL CARDS

Would you like an additional card for a member of your family or household at no additional cost? ☐ Yes ☐ No

If yes, full name of user — Relationship

PLEASE SIGN THIS AUTHORIZATION

By signing below I authorize Citibank (South Dakota), N.A. to check my credit history and exchange information about how I handle my account with proper persons and with credit bureaus if I am issued a card. I authorize my employer, my bank, and any other references listed above to release and or verify information to Citibank (South Dakota), N.A. and its affiliates in order to determine my eligibility for the Citibank credit card. I am aware that information gathered about me is used to determine my eligibility for the credit card account and any renewal or future extension of credit. If I ask, I will be told whether or not consumer reports on me were requested and the names of the credit bureaus, with their addresses, that provided the reports. If I permit my spouse to use my card, I understand that account information will also be reported to credit bureaus in my spouse's name. I certify that I am 18 years of age, or older, and that the information provided is accurate. I understand that if I use the card or authorize its use or do not cancel my account within 30 days after I receive the card, the Citibank agreement sent to me with the card will be binding on me and that I will be responsible for an annual fee for membership of $20

In order to be considered for a Citibank MasterCard or Citibank Visa card you must complete and sign this application. Omissions of any of the information requested in this application may be grounds for denial.

X _____
Applicant's Signature — Date

PLEASE ALLOW 30 DAYS TO PROCESS YOUR APPLICATION

CB1029 — Citibank (South Dakota), N.A. Member FDIC

PLEASE DETACH ALONG DOTTED LINE, FOLD, SEAL AND MAIL.

To really see the difference between credit cards, mail in the application.

Do you get the feeling that most banks want you to think that all MasterCard® and Visa® cards are the same? Sure, we know they may look pretty much the same. But we also know how to make them better. Much better.

You see at Citibank, we've added some exclusive features to our MasterCard and Visa cards.

Every time you use your Citibank MasterCard or Visa card, you'll earn the bonus of CitiDollar$.® You can use them to save up to 40% on brand-name merchandise. What's more, as a Citibank cardmember, you can invest in all our high interest CD's and liquid savings plans.* And, because your card is from Citibank, you can get cash 24 hours a day, 7 days a week from the nation's largest network of automatic teller machines, all across the United States.

Now, if we listed all the other pluses our cards offer, the print on this page would get awfully small. And by now you've probably seen that the big difference is in the large print. To start enjoying that difference, just fill in and mail the application today.

CITIBANK
A CITICORP COMPANY
IT'S THE BANK THAT MAKES THEM BETTER.™

*Federal regulations require substantial penalties for early withdrawals from time accounts. Copyright, Citicorp 1986 Citibank (South Dakota), N.A. Member FDIC.

PLEASE DETACH ALONG DOTTED LINE, FOLD, SEAL AND MAIL.

NO POSTAGE NECESSARY IF MAILED IN THE U.S.

BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 1595 SIOUX FALLS, S.D.
POSTAGE WILL BE PAID BY ADDRESSEE

CITIBANK (SOUTH DAKOTA), N.A.
P.O. Box 6048
Sioux Falls, South Dakota 57117-9936

CITIBANK
A CITICORP COMPANY
IT'S THE BANK THAT MAKES THEM BETTER.™

talking about books

Jackson [illegible] in the last [illegible] taken of him, with his lover Ruth Kligman

Edith Metzker. Reprinted from *Love Affair: A Memoir of Jackson Pollock*, by Ruth Kligman, an artist presently working on an upcoming exhibition

Men: Dressing well is its own reward—and dating your mom the best revenge . . . Jackson Pollock: A furious life . . . Romance of the new physics . . . Iris Murdoch chats on . . . more

HEART OF THE SPLATTER

TO A VIOLENT GRAVE.
By Jeffrey Potter. G. P. Putnam's.
304 pages. $19.95

Reviewed by KAY LARSON

The memorial literature on Jackson Pollock shows no sign of abating. Almost three decades after the crash in which Pollock's Oldsmobile convertible slid out of control on an unbanked curve in Springs, Long Island—hitting a grove of saplings that bent under impact and flipped the car like a hotcake—the disaster festers in the memories of those who knew him. Pollock's death was of a piece with his life: mythic, furious, ungraspable. Elaine de Kooning, wife of the artist Willem de Kooning, recalls: "With Jackson I was very aware of the focus, the concentration, and of the rage that was in that man." Pollock himself complained that sometimes he felt "like his skin was off." The force of soul that generated paintings of awesome moral and physical intensity—arguably the greatest paintings by an American in this century—also bared his wildly careening moods to the world.

Jeffrey Potter—a marine engineer, erstwhile writer, gentleman farmer, and Pollock's neighbor in Springs—had a habit of writing down his conversations with the troubling figure next door. A year or two before the fateful August evening in 1956, he asked Pollock how it felt to have made it, a brutal question since nothing was selling and Pollock was still fuming at being called "Jack the Dripper" in *Time*. The answer came back: "Lousy. . . . When you've done it, turns out you're done for—in yourself you're nowhere and no one . . . you're caught, only nothing's holding you . . . you got to go somewhere, to the edge of something, but there's no edge." Later Pollock told Potter of an "edge dream" he kept having: "I'm sort of way out there on my own, moving slowly to the edge but not to a cliff, and it's not a void either. . . . What it is, what it *feels* like, is just more me—on and on."

Potter meant to weave these halting confessions into a biography, but wisely decided to present them as raw as they were uttered, wedged between other eyewitness accounts. Like recent books on Norman Mailer and Edie Sedgwick, *To a Violent Grave* is biography by gossip and innuendo. Everyone has something to say: Pollock's four brothers and their wives, his therapists, fellow artists, supporters and detractors, patrons, dealers, bar owners, gruff locals, even the chief of police and the graveyard superintendent. None of these stories has been shaped to fit a narrative, a fact that accounts for both the gracelessness of the book's style and the cumulative power of its story. Oral history may be a far cry from great literature, but in Pollock's case, it has the virtue of preserving the violently contradictory nature of genius.

Pollock painted on the same edge he lived on. When drunk he might do anything: weep on a neighbor's shoulder, call a woman a whore, break into cars, fight a friend, throw a brick through a bar window, or drive like a suicidal maniac. Sam Shepard, who dedicated a book of his plays to Pollock, must have seen in him the familiar outlines of the Western genius-outlaw, refusing to temper his furious will to action. In one of the book's most unforgettable images, Pollock dashes back and forth on the ridgepole of a rented Pennsylvania farmhouse, his fists shadowboxing the night sky while he shouts livid curses at the moon.

Was this macho barnstorming necessary? Opinions are divided. Those close to him don't always think so. Elizabeth Pollock, first wife of Jackson's older brother Charles, is unremittingly spiteful: "Jackson was a taker, not a giver, who rarely—the truth is I remember no incident at all—proffered a helping hand either in the flesh or the spirit." Those who had more distance tend to credit his behavior to pain. Jimmy Ernst, artist son of the Surrealist Max Ernst, is sympathetic: "Jackson, I always felt, was a man looking into the rain, a hard-driving rain."

As a psychiatrist notes, Pollock had a mother problem: Stella was the strong one in the family, holding it together as the father failed at farming. He was a man who taught his sons to settle their disputes with fists. To manage the transition from this Western code of silence to the verbal combat of the East Coast intelligentsia would have required a sense of self less paroxysmal than Pollock's. Yet explanations, in the end, explain nothing; the mystery of character remains.

An oral biography of an artist presents an inevitably truncated picture. We see Pollock in his gadfly role with his friends and neighbors, but never in the private moments in the studio, where his brilliance found an outlet. The most crucial questions about his life—whether, say, his terror in the last years had something to do with the unknown universe he had entered in his paintings—can therefore not be answered, and, typically, are not even raised. Yet his wife, Lee Krasner, has said that Pollock sometimes asked her whether what he was doing was art.

With doubts that deep, with the whole of society (and even some formerly sympathetic critics) against him, with the inevitable agony of his venture into the unknown, Pollock's life turned in on itself. His excursions into the no-man's-land of the self were made at a terrible cost. But we don't hear that side of the story. The voices we most miss here are Pollock's and Krasner's. We are left only with the horn-blaring conundrums of his death. As the artist Paul Brach observes, "Jackson was living at the edge and the edge broke."

("Books" continued on page 117)

Kay Larson *is the art critic for "New York."*

BDF ●●●● Beiersdorf Inc., Norwalk, CT 06856-5529. © 1985

A SOAP SO SPECIAL IT'S MADE FOR JUST ONE PART OF YOUR BODY. YOUR FACE.

The skin on your face is more delicate than the skin on the rest of your body.

And Basis® is one soap which recognizes this fact.

Recommended by dermatologists, Basis is specially designed to cleanse delicate facial skin.

It is a pure, simple soap with no detergents, no abrasives and no harmful ingredients.

So although Basis cleans thoroughly, dissolving dirt and makeup deep in the pores of your skin, it's very very gentle.

Basis is a highly emollient soap that can help balance the moisture level of your skin and prevent moisture loss.

Leaving your skin supple, smooth and soft, almost like you've used a moisturizer.

Basis can be found in the specialty soap section of your favorite store.

Basis® Soap. Designed for the single most important part of you: your face.

Also available in Extra Dry and Sensitive Skin formulas.

books

HIGH SCHOOL CONFIDENTIAL: In an effort to speak for her generation, Jane Rinzler, now a seventeen-year-old senior at New York City's Horace Mann School, distributed a questionnaire and conducted interviews with teenagers across the country (from New England prep schools to public high schools in Jackson, Wyoming, and Chattanooga, Tennessee). She has compiled her results into **Teens Speak Out** (Donald I. Fine), a thoughtful book remarkable for the range of subjects Rinzler and her interviewees tackled, and for their opinions.

Divorce is okay: 91 percent of teenage girls would not stay in a bad marriage for the sake of the children. Perhaps most startling: almost twice as many of today's teenagers "approve" of abortion as of cigarettes. Rinzler explores the shadings of teen romance—"seeing" someone, "going out," and being "committed" all involve "fooling around," which may require "sleeping together"—and concludes that the double standard thrives in the 'eighties. Teenagers do pretty much what they want, but girls who aren't discreet about it, claims Rinzler, will be labeled "sluts." It's still not easy to be a teenager—particularly if you're a girl. —E.G.

STRONG SUITS

Men today are suspicious of fashion, but they revel in class-conscious style

By JUDITH LEVINE

When it comes to dressing well, most men have a problem: they are suspicious of fashion. For fashion—which critic Kennedy Fraser called the ceaseless pursuit of what will soon look familiar and the flight from what just became boring—is, to many men, both vain and in vain, an activity pointedly "feminine." Dressing "correctly" requires—and is an admission of—perpetual attention. A busy man, a powerful man, can't quite countenance having the time for it.

During the last decade, men's sartorial advice books got around this dilemma with a neat persuasive trick. Though the authors are probably the most fashion-conscious men in the world, they faked disdain for whimsical changes in tie widths. Instead, they endorsed *style*, invoking a reverence for quality craftsmanship and esthetic harmony. And they flattered their readers along the way: suggesting that a man has personal style implies an individuality incorruptible by the pressure to alter one's look at fashion pundits' command. Compared to fashion's minute, style is an epoch: It is dependable—manly.

It is, moreover, cost effective—or so argued the first modern fashion book for men, *Dress for Success*. With his late-capitalist honorific Wardrobe Engineer on the cover and caveats against the tastes of wives and fashion designers on the opening pages, author John T. Molloy professionalized and masculinized dressing. In the recession-weary and sexually combative year of 1975, he offered arms and armor: the boss's wardrobe. Grey suit, white shirt, club tie.

The years that followed saw clothing handbooks come and go. They were holistic or strictly business, nice or nasty toward women, pushy or laid-back. Most were relentlessly straight; a few—like Charles Hix's hunk catalogues, *Dressing Right, Looking Good*, and *Working Out*—were unconfusingly gay. All were middle-class and middle-brow. Then, as the man shortage replaced the oil shortage as political-economic chat, the presidency took off its blue jeans and put on a black tie. And so did the buyers of 1985's men's clothing books.

This year, the clothing advisors, secure in the credo of style, are getting on with the catechism. In a torrent of pages about four-in-hand knots and end-on-end shirting, about cuts and cuffs and cummerbunds, "good taste" is the given. And in tones as comfortably effete as a pair of Huntsman twill riding breeches or as brightly self-confident as a patent-leather evening pump, two messages emerge: sexually, dressing has been liberated; economically, it is more class-conscious than ever.

In the 'seventies, a reader was not above a lecture against double-knits; this year's man already sneers at synthetics. John Molloy gave tips on "buying it cheap"; G. Bruce Boyer, in **Elegance** (W.W. Norton), recommends the best Savile Row custom shirtmakers. Even the most democratic of this year's books, James Wagenvoord's unfussy **Personal Style** (Holt, Rinehart, and Winston), suggests that a man of taste attends to a weekly manicure and can choose a Champagne handily.

Last decade's striver has arrived. And not just economically. His predecessor ferociously asserted his masculinity. Today's man is secure in his, whether gay or straight. These books imply that preening does not a sissy make—unless, of course, the gentleman prefers to be a sissy.

What the gentleman prefers is what it's about. The reader of **Man At His Best** (Esquire/Addison-Wesley) slides into his clothing style via his "lifestyle...what you *want* to do achieves equal weight with what you *ought* to do." It all fits together without anxiety: the liberated dad playing cards with the boys *(Continued on page 118)*

TIM SHEAFFER

Judith Levine *writes about sex and feminism.*

Train to
Be a model.
(or...just look like one)®

Send for Barbizon's 32-page book which may start you on your way.

Since 1939 The Barbizon School at Fifth Avenue in N.Y.C. has trained men and women either for modeling careers...or to develop the "look", poise, and confidence that could make the difference in whatever you do in life. Local participating franchised schools will send the book and may contact you with more information.

Send coupon today or **CALL**

(212) 371-4300

THE BARBIZON SCHOOLS, Dept. V
3 E. 54th Street (at Fifth Ave.) N.Y.C. 10022

name_____

age_____ phone(_____)_____
area code

address_____

city_____

state_____ zip_____

books

(Continued from page 117) while cuddling baby doesn't worry about getting drool on his Italian linen shirt.

These books flirt openly with fashion, but they return like prodigals to the values of style—values that are enduring, traditional, conservative by definition. "Wearing clothes of quality," says Alan Flusser in **Clothes and the Man** (Villard), "requires that one use only those items . . . whose design adheres to the traditions of classic tailoring." It is no matter that purchasing and maintaining such a wardrobe requires large reserves of time and money. (For all this buffing, brushing, and folding, one might best employ a valet.) No matter that a look of effortlessness—which Beau Brummell pronounced the soul of elegance—demands extraordinary effort.

Today's advisors do not rationalize the expenditure of so much money, time, and effort as an investment in future success. Rather, the pursuit of style circa 1985 is an end, a pleasure, in itself; success is its prerequisite.

REBEL WITHOUT CLAWS: There's nothing cute about Tony Mendoza's cats. They are wonderfully feral. And they are perverse, rather like the photographer, who didn't let a fistful of fancy college degrees in engineering and architecture keep him from crawling around, on all fours, stalking an erstwhile stray named Ernie. The result of this toothsome collaboration—the text reads like a tongue-in-cheek artist-model love affair—is **Ernie: A Photographer's Memoir** (Capra Press) and it's bound to win the respect (if not the affection) of the most hardened ailurophobe. Mendoza, meanwhile, has moved on—how catlike!—to crawl around after his nephew. These portraits should be less hairy, and equally disarming. —T.Y.

TONY MENDOZA

ANDRESJ DUDZINSKI

ROMANCING THE COSMOS

Physicist Heinz Pagels talks of the greatest drama of all—the universe

By CATHLEEN SCHINE

Heinz R. Pagels is a respected theoretical physicist and a wonderful writer. When he writes about physics, the laws and equations that seemed so abstract and dry in high school become suddenly magnificent and exotic lands, lush domains conquered and cultivated by the implacable human intellect. His books are dramatic accounts of the struggle to know, and perhaps part of their drama comes from the fact that Pagels thinks we are just about to know the origin of absolutely everything.

Only in the last ten years have physicists been able to describe the universe as far back as the first billionth of a second, the moment of the Big Bang, when the universe began to expand, to cool into a fog of quantum particles, which cooled even more to form galaxies, stars, even life itself, all of them fossils of that primeval explosion. And now there are theories, fiercely contested ones, to be sure, that hope to explore even farther: beyond space and before time.

Pagels's first book, *The Cosmic Code* (Simon & Schuster, 1982), is an astoundingly accessible description of the bizarre world of quanta, the tiny particles that atoms are built of. But more than that, it is a moving account of the quantum theory's break with classical Newtonian physics. Quantum physics revealed a microworld not of rationally, scientifically determined behavior, but of arbitrariness and chance, of pure randomness. "The world changed from having the determinism of a clock to having the contingency of a pinball machine," Pagels writes. Quantum physics meant the end of determinism, the very heart of classical physics.

In his new book, *Perfect Symmetry* (Simon & Schuster, 1985), Pagels reviews current theories about the origin of the universe and describes the synthesis of quantum physics and cosmology that made these theories possible. The book is a celebration of intellectual adventure. One section is called "Wild Ideas," in which Pagels discusses eerie mathematical models of creation: theories that the universe was born from a random fluctuation of the vacuum, that it was the result of a slight statistical probability that from nothing there would be something; theories that our four dimensions are the imperfect debris left by a perfect but unstable universe of eleven dimensions. In both books, Pagels must dress his pure and lovely mathematical ideas in the rumpled, ill-fitting clothes of ordinary language, and yet somehow, they all look very elegant indeed. "Stars are like animals in the wild," Pagels writes in *Perfect Symmetry*. "We may see the very young but never their actual birth, which is a veiled and secret event."

When I read Pagels's books, I was struck by how thoughtful they were, how gracefully phrased, how dramatic. It is the great strength of Pagels as a writer, as a populizer, that he does not simply present the newly established and astounding facts, but also shows us a relationship, powerful and intimate, between the mind of man and the laws of the universe, a relationship in which we are all included. He writes in *The Cosmic Code*, "Science is a response to the demand that our experience places upon us, and what we are given in return by science is a new human experience—seeing with our mind the internal logic of the cosmos."

Pagels, tall and slender, age forty-six, with fine, light hair combed back from his face, receives visitors in his office at the New York Academy of Sciences, a polished, august mansion that once housed a branch of the Woolworth family. Pagels is the executive director of the academy, but he seems out of place in this grand building from a lost formal age. He looks casual, American, contemporary, slumping in his chair, thrusting his long legs far out into the room. But he is forbidding, too, in his way. From this stretched-out, easy-looking guy come bursts of passionate discourse, spoken rapidly, with a kind of fervent clarity and precision and scientific grandness: "There was emptiness more profound than the void *(Continued on page 120)*

Cathleen Schine *is the author of the novel "Alice in Bed."*

CLASSICS ON CASSETTES

ALSO AVAILABLE ON STEREO RECORDS

331488-391482. Bach: Brandenburg Concertos, 1 to 6 (complete)—Kapp, cond. (Counts as 2—*Digital*—CBS Masterworks)

326983. Bach: Organ Masterpieces—*Toccata & Fugue in D Minor,* etc. A. Newman (Sine Qua Non)

317081. Bach: Goldberg Variations—Glenn Gould (*Digital*—CBS Masterworks)

330647. Bach: Unaccompanied Cello Suites 1, 2—performed by Yo-Yo Ma (*Digital*—CBS Masterworks)

336578-396572. Bach: Flute Sonatas—Rampal, flute; Pinnock, harpsichord, etc. (Counts as 2—*Digital*—CBS Masterworks)

338178. A Bach Celebration. Christopher Parkening plays music from Bach cantatas arr. for guitar and orch. (*Digital*—Angel)

329714. Bartok: Concerto for Orchestra; Dance Suite—Solti conducts Chicago Sym. (*Digital*—London)

338004-398008. Beethoven Piano Sonatas—Moonlight, Appassionata, Tempest, 3 more. A. Brendel (Counts as 2—Vox Cum Laude)

335075. Beethoven: Overtures—Coriolan, Egmont, Fidelio, Lenore, etc. Tennstedt, London Phil. (*Digital*—Angel)

232496. Beethoven: Symphony No. 3 (Eroica)—Bernstein and New York Philharmonic (Columbia)

321570. Beethoven: Symphony No. 5; Schubert: Symph. No. 8 (Unfinished)—Maazel, Vienna Philhar. (*Digital*—CBS Masterworks)

252874. Beethoven: Symphony No. 9 (Choral)—Ormandy and the Philadelphia Orch. (Columbia)

331595. Bizet: Carmen Suite; L'Arlesienne Suites 1, 2—Ozawa, Orch. National (*Digital*—Angel)

263293. Bolling: Suite For Flute and Jazz Piano—Rampal, Bolling (Columbia)

332668. Brahms: Symphony No. 1—Tennstedt cond. London Philharmonic Orch. (*Digital*—Angel)

334243. Brahms: Piano Concerto No. 1—Weissenberg; Muti, Philadelphia Orch. (*Digital*—Angel)

328039. Brahms: Symphony No. 3; Haydn Variations—Mehta, New York Phil. (CBS Masterworks)

333518. Bruckner: Symphony No. 7—Chailly, RSO Berlin (*Digital*—London)

325183. Dvorak: Symphony No. 9 (New World)—Solti, Chicago Symph. Orch. (*Digital*—London)

333575. Elgar: Enigma Variations; Pomp And Circumstance Marches—A. Davis, Philharmonia Or. (*Digital*—CBS Masterworks)

331314. Gershwin: An American In Paris—plus Grainger's *Fantasy on Porgy & Bess*—Labeque sisters (*Digital*—Angel)

323543. Handel: Royal Fireworks Music; Oboe Concertos 1-3—Karl Munchinger, Stuttgart Chamber Orch. (*Digital*—London)

332569. Haydn: Symphony No. 94 (Surprise), **No. 100** (Military)—Solti, London Phil. (*Digital*—London)

321190. Liszt: Hungarian Rhapsodies 1 & 4; more—Boskovsky cond. (Angel)

330613. Mozart: Greatest Hits—Gould, Previn, Szell, others (CBS Masterworks)

321224. Mozart: Overtures—Don Giovanni; Cosi fan tutte; Marriage of Figaro; etc. Marriner, Academy of St. Martin (*Digital*—Angel)

338228. Offenbach: Gaite Parisienne; Gounod: "Faust" Ballet Music—Dutoit, Orch. symphonique Montreal (*Digital*—London)

318691. Prokofiev: Love For Three Oranges Suite; Lt. Kije Suite—Michael Tilson Thomas, Los Angeles Phil. (CBS Masterworks)

245043. Rachmaninoff: Piano Concertos Nos. 1 & 2—Ashkenazy; Previn, London Sym. (London)

334565. Rachmaninoff: Symphony No. 2 (complete version)—Rattle and L.A. Phil. (*Digital*—Angel)

321729. Schubert: The Impromptus, Op. 90 & 142—Murray Perahia, piano (*Digital*—CBS Masterworks)

334771. Sibelius: Symphonies No. 4 and **7**—Berglund, Helsinki Philharmonic Or. (*Digital*—Angel)

326405. Stravinsky: The Firebird (complete ballet)—Dohnanyi, Vienna Philharmonic (*Digital*—London)

338244. Stravinsky: Rite Of Spring—Dutoit cond. Orchestre symphonique de Montreal (*Digital*—London)

318444. Tchaikovsky: 1812 Overture; Serenade For Strings—Muti, Phila. Orch. (*Digital*—Angel)

336461. Tchaikovsky: Violin Concerto; Serenade—Pinchas Zukerman; Zubin Mehta, Israel Philharmonic (*Digital*—CBS Masterworks)

331942. The Academy—By Request. N. Marriner cond. works by Schubert, Bach, etc. (*Digital*—Angel)

328013. Nancy Allen—virtuoso harpist in music by Ravel and Debussy. With Rampal, Tokyo String Quartet (*Digital*—Angel)

328146. Willi Boskovsky cond. Symphonic Waltzes by R. Strauss, Tchaikovsky, Weber, etc. (*Digital*—Angel)

334276. Canadian Brass & Berlin Phil. Brass—Brass in Berlin. Bach, Pachelbel, Gabrieli, etc. (*Digital*—CBS Masterworks)

337279. Placido Domingo—Save Your Nights For Me. *Love Came For Me; Maria;* etc. (CBS)

330159. Bob James—Rameau. The jazz artist performs works by the French Baroque composer on synthesizers. Superb! (*Digital*—CBS Masterworks)

321851. Wynton Marsalis Plays Trumpet Concertos. Haydn, Hummel, L. Mozart (*Digital*—CBS Masterworks)

329607. Wynton Marsalis—Purcell, Handel, Torelli, etc. (*Digital*—CBS Masterworks)

331959-391953. Mormon Tabernacle Choir—Great Choruses of Bach and Handel. (Counts as 2—CBS Masterworks)

327551. Luciano Pavarotti—Mamma. Popular Italian songs arranged by Henry Mancini (*Digital*—London)

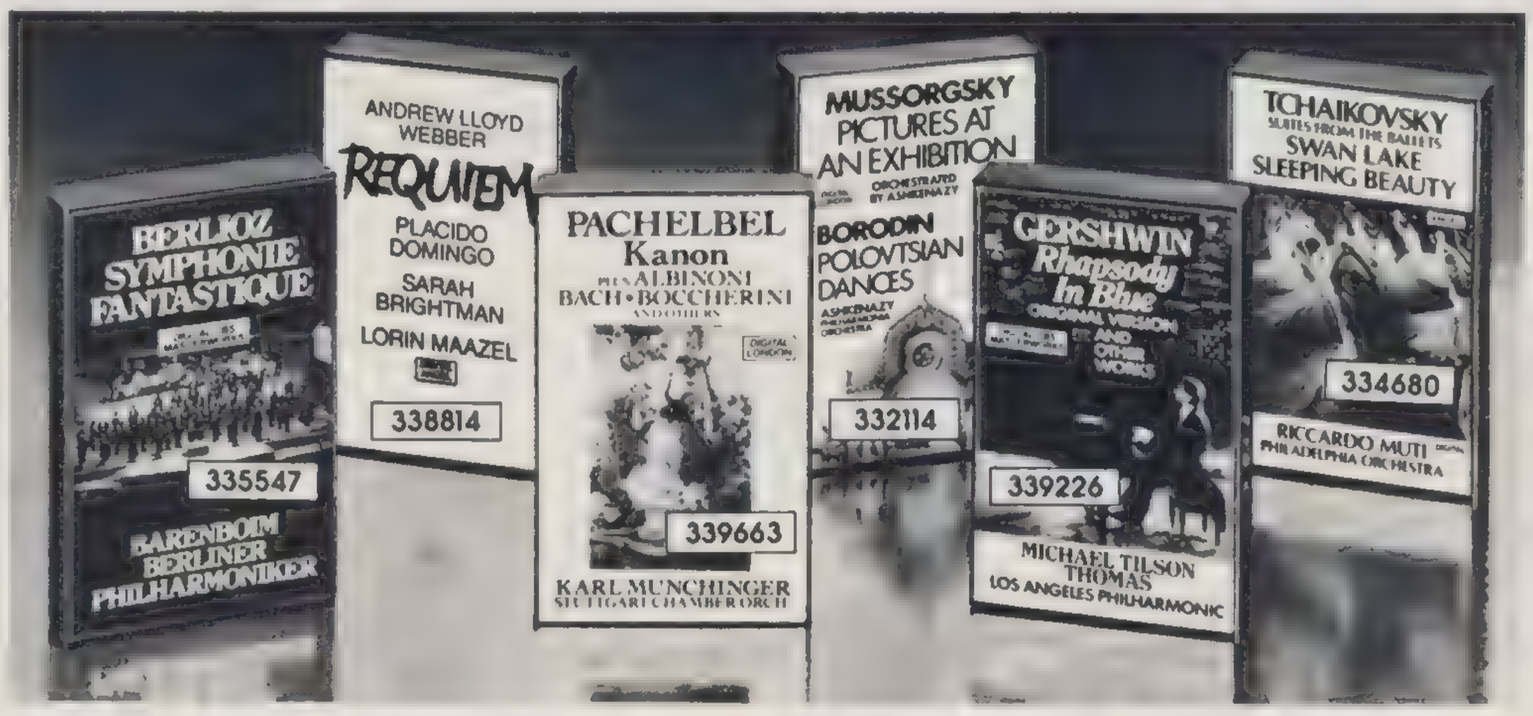
337444. Eugene Ormandy—In Memoriam. Works by Sibelius, R. Strauss, Barber, etc. (*Digital*—Angel)

326397. Sutherland/Horne/Pavarotti—Live From Lincoln Center. A truly grand program (*Digital*—London)

320887. Kiri Te Kanawa—Verdi and Puccini Arias. (*Digital*—CBS Masterworks)

333112. Andreas Vollenweider—White Winds. The inventive harpist's latest (*Digital*—CBS)

334763. John Williams—Bach, Handel, Marcello Concertos *arr. for guitar* (*Digital*—CBS Masterworks)



329144. Chopin: Waltzes, Mazurkas, Polonaises—Ivan Moravec, piano (*Digital*—Vox Cum Laude)

330100. Chopin: Piano Concerto No. 2; Saint-Saens: Concerto No. 2—Licad; Previn, London Phil. (*Digital*—CBS Masterworks)

326439. Copland: Rodeo; Dance Symphony; El Salon Mexico; Fanfare for Common Man—Dorati, Detroit Sym. (*Digital*—London)

335679. Debussy: La Mer; Nocturnes—Andre Previn, cond. London Symphony (*Digital*—Angel)

304931. Debussy: Images For Orchestra; Prelude To An Afternoon Of A Faun—Previn, London Sym. (*Digital*—Angel)

333526-393520. Dvorak: Slavonic Dances (Op. 46, 72); **American Suite**—Dorati, Royal Phil. (Counts as 2—*Digital*—London)

334508. Mahler: Symphony No. 1 (Titan)—Muti cond. Philadelphia Orch. (*Digital*—Angel)

329094-399097. Mahler: Symphony No. 2 (Resurrection)—Lorin Maazel, Vienna Phil. (Counts as 2–*Digital*—CBS Masterworks)

318824. Mendelssohn: Symphony No. 4 (Italian); **Schumann: Symphony No. 4**—Tennstedt, Berlin Phil. (*Digital*—Angel)

330142. Mendelssohn: Violin Concerto; Saint-Saens: Concerto No. 3—Cho-Liang Lin; Thomas con. (*Digital*—CBS Masterworks)

328740. Mozart: Piano Concerto 26 (Coronation); **Rondos**—Murray Perahia, English Chamber Orchestra (*Digital*—CBS Masterworks)

337782. Mozart: Divertimento, K. 563—Kremer; Kashkashian; Yo-Yo Ma (*Digital*—CBS Masterworks)

318451. Ravel: Bolero; Pavane; Daphnis Et Chloe (Suite No. 2)—Andre Previn, London Symphony (Angel)

331447. Ravel: Ma Mere L'Oye (Mother Goose); etc.—Dutoit, Montreal Sym. (*Digital*—London)

324533. Respighi: Feste Romane; Pines & Fountains Of Rome—Dutoit, Orch. de Montreal (*Digital*—London)

318436. Rimsky-Korsakov: Scheherazade—Svetlanov, London Symphony (Angel)

325100. Saint-Saens: Carnival of the Animals—also works by Debussy, Satie. Philip Jones Brass Ensemble (*Digital*—London)

331082. Saint-Saens: Symphony No. 3 (Organ)—Hurford; Dutoit, Montreal Sym. (*Digital*—London)

322487. Schubert: "Death and the Maiden"; "Quartettsatz"—Tokyo String Quartet (*Digital*—Vox Cum Laude)

329169. Tchaikovsky: Symphony No. 4—Lorin Maazel, Cleveland Orch. (CBS Masterworks)

324897. Vivaldi: Four Seasons. Maazel, members Orch. National de France (*Digital*—CBS Masterworks)

323147. Wagner: Orchestral Music from "The Ring"—Sir Georg Solti, Chicago Sym. (*Digital*—London)

ANY 11 FOR $1.00

plus shipping and handling

if you join now and agree to buy 8 more selections (at regular Club prices) in the coming 3 years

Here's a wonderful opportunity to start or add to your collection of the world's greatest music—on easy-to-play, carefree tape cassettes! As a new member of the Columbia Classical Club, you can get any 11 cassettes for only $1.00, plus shipping and handling. *(Or you may take your 11 selections on stereo records.)* In exchange, you agree to buy just 8 more selections in the next three years, at regular Club prices (which currently are $7.98 to $9.98, plus shipping and handling; multi-unit sets and some digital recordings may be somewhat higher.)

How the Club works: every four weeks (13 times a year) you'll receive our Music Magazine. It describes the "Classical Selection of the Month" *plus* scores of classical releases, as well as selections from other fields of music. In addition, up to six times a year you may receive offers of Special Selections, usually at a discount off regular Club prices, for a total of up to 19 buying opportunities.

There is no obligation to accept the "Selection of the Month"—you order *only* the recordings you want *when you want them!* A special response card will be enclosed with each Magazine—mail it by the date specified to order *or* reject any selection. And if you want *only* the "Selection of the Month", do nothing—it will be shipped automatically. You'll have at least ten days in which to make your decision—if you ever have less time than that, just return the Selection at our expense. And you may cancel membership anytime after buying 8 selections, or continue under our money-saving bonus plan.

10-Day Free Trial: we'll send details of the Club's operation with your introductory shipment. If you are not satisfied for any reason, return everything within 10 days—your membership will be canceled and you will owe nothing.

Special Start-Your-Membership-Now Offer: you may *also* choose your first selection now—and we'll send it to you for at least 60% off regular Club prices (only $2.99). This discount purchase reduces your membership obligation immediately—you then need buy just 7 more (instead of 8) in 3 years. Just check box in application and fill in the number of your first selection.

NOTE: selections with two numbers are 2-record sets or double-length tapes. Each of these "double selections" counts as 2—so write in both numbers. © **1985 Columbia House**

COLUMBIA CLASSICAL CLUB, Columbia House, Terre Haute, IN 47811

Please accept my membership application under the terms outlined in this advertisement. Send me the 11 classical selections listed here for only $1.00, plus shipping and handling. I agree to buy eight more selections (at regular Club prices) in the coming three years—and may cancel membership at any time after doing so.

Send my selections in this type of recording (check one):
☐ **TAPE CASSETTES** ☐ **STEREO RECORDS**

SEND ME THESE 11 SELECTIONS

☐ **Mr.**
☐ **Mrs.** _____
☐ **Miss** *Print First Name* *Initial* *Last Name*

Address _____ **Apt.** _____

City _____

State _____ **Zip** _____

Do you have a telephone? (check one) ☐ **Yes** ☐ **No** 539/S86
Do you have a credit card? (check one) ☐ **Yes** ☐ **No**
This offer is not available in APO, FPO, Alaska, Hawaii, Puerto Rico, please write for details of alternative offer

☐ **Also send my first selection for at least a 60% discount** for which I will be billed an additional $2.99. I then need buy only 7 more (instead of 8) at regular Club prices, in the coming three years.

All applications subject to review; Columbia House reserves the right to reject any application.

☑ **Classical**

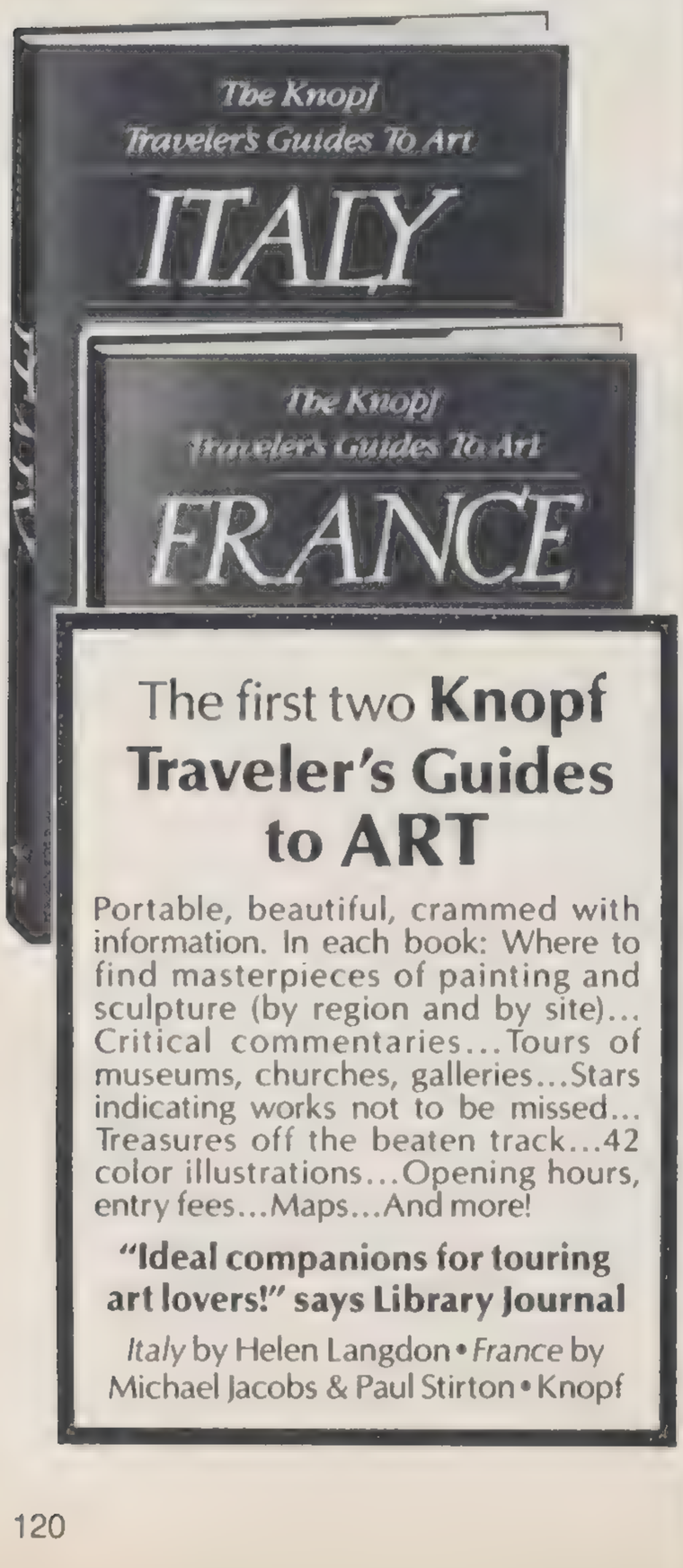
GRZ/ME GSA/MD

MothersWork™

A professional image throughout pregnancy.

CATALOG with swatches and fit guide $3, refundable with order, or inquire about opening a store. Tel. 215-625-0151. P.O. Box 40121, Dept VO6A, Phila., PA. 19106 Visit our stores in

Atlanta Park Place, 4505 Ashford D'wdy . 404-396-8857
Boston 10 Milk Street, Mezzanine Floor . . . 617-542-6344
Charlotte, N.C. Cotswold Market Place . . 704-364-3378
Chicago 50 E. Washington, 2nd Flr. 312-332-0022
Cleveland 138 the Arcade, 401 Euclid Ave. . 216-781-6662
Dallas N108,L.B. 338 Plaza of the Americas . 215-625-9259
Denver Carousel Mall, 201 Steele 303-355-2424
Harrisburg, PA 3/10 Mt. W. of Hbg. E. Mall 717-564-6605
Haverford, PA Haverford Square 215-642-2481
Houston 2613 Richmond at Kirby 713-524-1033
Los Angeles Arco Plaza, 505 S. Flower . . . 213-623-8456
Mesa, AZ Bell Square, Fiesta Mall 602-833-9382
Minneapolis, MN City Center 612-339-0150
New Orleans 530 Natchez 504-561-0397
New York 50 West 57th, 4th Flr. 212-399-9840
Philadelphia 1422 Chestnut, Suite 102 . . 215-563-7472
Pittsburgh 434 Seventh Avenue . . . . . (412) 471-MOMS
San Francisco 418 Clay at Battery 415-397-3900
Stamford, CT 1492 High Ridge 203-329-1164
Washington D.C. 1722 Eye St., N.W. 202-833-1616



The first two **Knopf Traveler's Guides to ART**

Portable, beautiful, crammed with information. In each book: Where to find masterpieces of painting and sculpture (by region and by site)... Critical commentaries...Tours of museums, churches, galleries...Stars indicating works not to be missed... Treasures off the beaten track...42 color illustrations...Opening hours, entry fees...Maps...And more!

"Ideal companions for touring art lovers!" says Library Journal

Italy by Helen Langdon • *France* by Michael Jacobs & Paul Stirton • Knopf

books

(Continued from page 118) between the stars, for which there was no here and there and before and after, and yet out of that void the entire plenum of existence sprang forth. . . . For the first time, there are rational mathematical models to account for this event."

At other times, Pagels, who teaches and does research at Rockefeller University, speaks as if he were an ambitious shoe manufacturer. "You read the literature and attend the seminars," he says, when I ask him what a theoretical physicist actually does every day. "You have long-winded, sometimes aggravated discussions with your colleagues, followed by evenings of hard work and calculations by yourself. You have to have a powerfully enforced ego if you're going to struggle with the puzzle of the universe. There is no mercy in that world. Nobody who is unwilling to work extremely hard can get into this business."

Then, Pagels tells a story about a graduate student at Cal Tech who, because of the nature of his research, had to be in the lab at 4:00 A.M. The student was sitting alone at the computer in a silent lab, when suddenly, from far away, he heard an unfamiliar buzzing noise. He followed the strange sound through deserted corridors, until he saw Murray Gell-Mann, the Nobel Prize-winning physicist, one hand feverishly scribbling equations on a blackboard with chalk, the other shaving his face with an electric razor. Pagels says, "Sleep, sex, food—in the heat of passion of discovery, you do not let these things stand in the way."

Pagels seems to me to be an odd mixture of boyish exhilaration and arrogance (although the arrogance is less personal than in behalf of the power of the human intellect, I think) and single-minded pragmatism. These equations, these universal laws, are beautiful creations of the intellect, but they are not myths or mystical fancies. They are work. And they are reality. His books are full of easy, knowing references to philosophy, to religion—Pagels's wife, Elaine Pagels, is an esteemed historian and authority on gnosticism, at Princeton, and the recipient of a five-year fellowship prize from the MacArthur Foundation—but Pagels clearly considers this stuff ancillary to the real tool of understanding: mathematics.

After scolding the *New York Review of Books* for being a beautifully written magazine of mere opinion rather than lofty fact, Pagels says, "A great work of art is much closer to science. There is something inherent in the structure of a work of art. Once it's finished, realized, it is no longer subject to human opinion. On the manuscript of the last movement of his Opus 135 quartet, Beethoven wrote, 'Musz es sein? Es musz sein.' Must it be? It must be. In *Perfect Symmetry*, Pagels writes, "The passion for science and the passion for music are driven by the same desire: to realize beauty in one's vision of the world." For Pagels, science is not as beautiful as art; it is art, the highest art of all.

COOL IT, IRIS: British novels, at least those of the generically witty sort, can raise basic questions, like is the thing meant to be funny, or is it simply ridiculous? Iris Murdoch's **The Good Apprentice** (Viking), a great sprawl of a morality tale, kept me guessing for more than five hundred pages. I still don't know, even though I sneaked a glance at the publisher's advertising copy, thinking that perhaps the editor knew. But "a supreme entertainment that is simultaneously a serious look at the various spiritual crises that afflict the modern world" sounded as confused as I was.

What was certain? That I surrendered any hope of reviewerly authoritativeness, and that after three or four hundred pages I stopped groaning over the obvious mythological references, the Byzantine dialogue, and Ms. Murdoch's reliance on extraordinary coincidence. (I had help there: the publisher's copy had warned me that the novel was full of "delightful serendipity.")

I gave in, gave up, and started to laugh. I never, ever cared what happened to these silly people, or what their likewise silly lives might say about anyone's spiritual crisis, but understanding that Ms. Murdoch had meant her novel to be at least occasionally funny gave me the strength to keep going. Readers cleverer than I may get the joke earlier on. —SUSAN BOLOTIN

Sandy Frazier on an early date with Mom

MAD LIPS: Dating Your Mom by Ian Frazier (Farrar, Straus & Giroux) is a collection of twenty-five short [stories/cautionary tales/cries for help] by one of America's funniest [young/younger-than-most/as-compared-to-whom?] writers. The kind of book, in short, that leaves reviewers grasping for suitable [adjectives/nouns/hostess presents].

From the title piece, which makes the [mildly amusing/oddly practical/morally reprehensible] suggestion that "Dating your mother seriously might seem difficult at first. . . . Facing up to your intention is the main thing: you have to want it bad enough," the now [emboldened/ reckless/ criminally insane] author goes on to propose other equally bizarre diddlings with reality. Like his contemporaries [George W.S. Trow/Veronica Geng/Donald Trump], Ian Frazier is as at home with sports as semiotics. ("The Sandy Frazier Dream Team" is a roster of one.) What distinguishes him is his unassuming gentleness. Read him and [weep/burn with envy/chuckle to yourself]. —TRACY YOUNG

IAN FRAZIER

Dare to be More.

©1986 R J REYNOLDS TOBACCO CO

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

17 mg. "tar", 1.3 mg. nicotine av. per cigarette by FTC method.

LA BLANCA.

bloomingdale's

FOOD IN VOGUE

Are we becoming foolish about food? . . . Nouvelle Anglaise, Brits revamp tradition.

BY BARBARA KAFKA

A timeless English still life: stalwart round of classically luxurious Stilton

There used to be a time when we entertained at home by roasting beef and using the best china, freshly polished sterling silver, and cut crystal. It was what I call the sliced-money-on-the-plate school of entertaining. After that, cookbook in hand, we taught ourselves to cook. Oxtail stew, while more time consuming, was certainly less expensive; and our guests were supposed to applaud our skill, not our fortunes.

The much vaunted Nouvelle Cuisine and the New American Cooking are as much about conspicuous consumption as the roast beef dinners of the past. The emphasis on freshness and cooking to order brought about as much by labor shortages in the kitchen as by philosophy—ends up making an effect with money, not time. More expensive ingredients typically take less time to cook than budget cuts of meat and cheap beans.

Some of the signs of the new luxury are traditional: truffles, *foie gras*, and wild mushrooms. Some are arrantly *arriviste*: forms of caviar before unknown, Muscovy ducks, farm-raised buffalo, and banana leaves shipped from the Philippines perhaps on the same plane as blue prawns from Hawaii. Chefs are as much purchasing agents as they are cooks, and menu prices reflect this directly.

Many years ago, finding food writing excessive, I tried to write a satire. I gave my effort to trusted friends to read, believing that I was sharing a hot hoot with them. Disconcertingly, I found that though one admitted the piece was somewhat overwritten, no one thought of it as satire; it is really hard to overdo the camp of food-world jargon. But it can be done. Francine du Plessix Gray brilliantly lampoons the ultimate chichi of much food talk today. Her new novel, *October Blood* (Simon and Schuster), ends with a dazzling incantation of improbably combined ingredients and dishes:

"What's the best tonight?" Barbara Walters asked a few weeks later at the nine-fifteen sitting of Nicolas' restaurant.

"I'd say the shad roe with rhubarb and leeks, and to start with, you might consider the lobster steamed in tea and cinnamon, Malaysian style. As a special tonight we also have calves' liver marinated in Maine cider . . ."

A client suggests: *"We love the chiaroscuro of the brains in fennel sauce."*

Just wait three weeks, you might find all these items on local menus. Lest you think I exaggerate, Batons, the new hot spot on West Eleventh Street in Manhattan, offers dishes such as "Black Ravioli with Lobster and Scallops in a Champagne Curried Sauce with Roasted Peppers and Mâche."

The crowning glory: golden pouf of an apricot soufflé

Every month or so I "buy" at least three houses in various remote counties of England after reading notices in *Country Life*. Sometimes they are second-grade registered mellow brick Georgian classics, sometimes quaint cottages with sheep meadows in Devon. Almost always there are marvelous gardens with herbaceous borders originally designed by Gertrude Jekyll (prolific Edwardian author who was in fact, the queen of herbaceous borders), unless more magnificently, they have ornamental waters and green expanses undulated by "Capability" Brown, perhaps the greatest architect of the English-style garden of the eighteenth century.

It is possible to realize these dreams, if only briefly. Quite a few marvelous country houses—even a few stately homes—have been turned into hotels of charm, comfort, and gustatory bliss. By consulting *The Historic Country Hotels of England* by Wendy Arnold (Holt, Rinehart and Winston) and writing now for spring or summer reservations, you can go through the mirror. *Great New British Cooking* by Jane Garmey (Simon and Schuster) gives ideas for a splendid place to stay and eat—as examples: Hambleton Hall in Rutland near Oakham and Hunstrete House in Avon near Bath.

Garmey is one of the new, wave-the-Union-Jack food *(Continued on page 128)*

Top photo: TESSA TRAEGER, bottom CHRIS BAKER

"Introducing the Ultimate Shirt"

Four-time international award-winning designer and company-founder Geoffrey B. Small discusses eight very intelligent reasons why readers should take advantage of this special offer

1. Design. Look carefully at the picture. You'll notice that the shirt is a perfectly *balanced design.* Perfectly balanced between a feminine elegance that is almost all but forgotten, and the world's latest design concepts.

2. Fabric. The ultimate in shirting fabrics. Pure white cotton oxford cloth. It breathes. It drapes. And it wears. *Beautifully.* High count, luxuriously sensuous, woven exclusively for you by one of the finest mills in the world.

3. Construction. We design shirts from the inside out. Every shirt is made by hand to uncompromising standards. Every stitch is made using single-needle tailoring and clean finished. Each shirt requires no less than one hundred and seventeen highly skilled operations built into it. The result? *no ragged edges* and a shirt that will wear and wear for years.

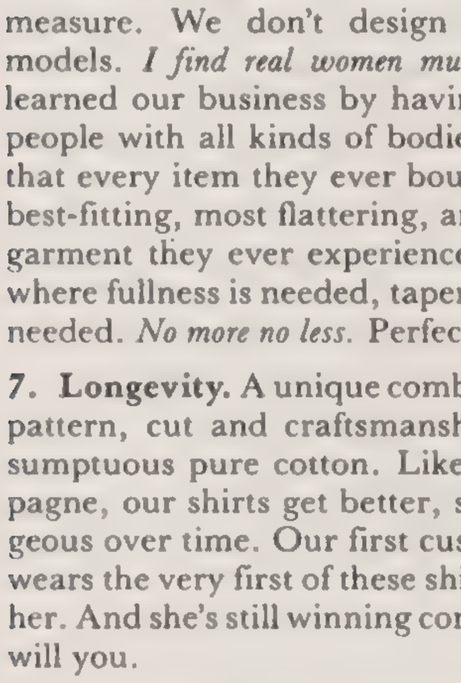
4. Exclusivity. You've probably never heard of a GBS shirt. That is because for years, we have sold our designs on a private basis only to a very special clientele. This is our first public offering, ever. Every shirt is made solely to order. In other words, if you do not order a GBS shirt, it will not be produced. You will not see yourself coming and going. We do not license and we do not copy. Your piece will be an original collector's item and quantities will be very limited. When people tell you they love your shirt and ask you what store they can buy it from, *and they will,* you will enjoy simply telling them that they cannot because the shirt was made only for you.

5. Character. Our shirts are legend. Years ago, I began making them for my friends from the third floor attic of an old victorian house. Today, our aim is to make the finest production clothing you have ever seen.
We are fanatics. *And proud of it.* Our attention to detail is unmatched. What other "genius" designers and manufacturers throw together in a few chaotic weeks to last you a season, we develop over many patient years to last you a lifetime. Nowhere will you find such total dedication to sartorial elegance and design excellence.

6. Comfort & Fit. Our heritage is made-to-measure. We don't design for seven-foot tall models. *I find real women much more alluring.* We learned our business by having to fit all kinds of people with all kinds of bodies, and making sure that every item they ever bought from us was the best-fitting, most flattering, and most comfortable garment they ever experienced. This shirt is full where fullness is needed, tapered where tapering is needed. *No more no less.* Perfect.

7. Longevity. A unique combination of mastering pattern, cut and craftsmanship with luxuriously sumptuous pure cotton. Like fine vintage champagne, our shirts get better, softer and more gorgeous over time. Our first customer still regularly wears the very first of these shirts we ever made for her. And she's still winning compliments with it. So will you.

8. Guarantee. We also do something else that is almost unheard of in the garment industry. We sell every shirt with a *one year unlimited written guarantee.* If this shirt does not please you (or the one you give it to) for any reason whatsoever, send it back for exchange or full money-backed refund, guaranteed, *in writing.*



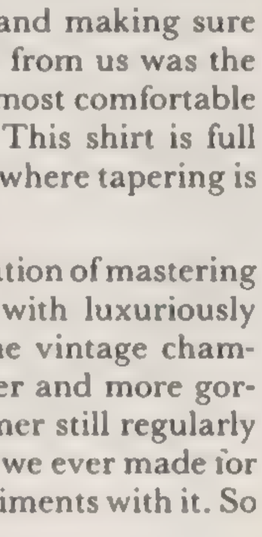


Photo Lee Nadel.

You are invited to reserve this beautiful, hand-made GBS shirt in pure white, sumptuous cotton, made expressly for you at only **$45**
Plus shipping

GBS

How To Order

Just call us anytime, seven days a week, before midnight (Eastern time), **toll-free at 1-800-225-5800.** Or you can order by filling out and mailing the coupon below. All orders are shipped UPS. For rush deliveries, please add $4.65 per shirt. All shirts include an attractive personalized gift card, and we will deliver anywhere in the United States.

But Reserve Quickly, Please

This painstaking quality takes time. Every shirt is carefully being made to order only, and requires no less than three weeks to complete. This offering is extremely limited and will be open to the public only through April 1986. Please allow 4-8 weeks for your delivery depending on when you reserve and where you are. Remember, there are far more women reading this ad in Vogue this month, than there will be GBS shirts made for this offer. So, if you want to be sure that you get one, we hope you will call and reserve yours right away.

Sincerely,

Geoffrey B. Small
Founder and Chairman

™ & © Copyright 1985 GBS Corporation

GBS Direct code 88
Attention: Geoffrey B. Small, Chairman
17 Norman Road, Newton MA 02161

Pure white cotton shirt $45 ___ pieces $____
Shipping, add $1.75 per shirt $____
Total Order $____

Size (2-18) _____

Check or Money Order Enclosed

Please charge my: ☐ Visa ☐ Master Card
☐ American Express

_____
Credit Card Number Exp. Date

_____
Name

_____
Address

_____
City

_____
State Zip

To Order by Phone Call Toll-Free:
1-800-225-5800 ext. 88

VOGUE®

Complete Beauty

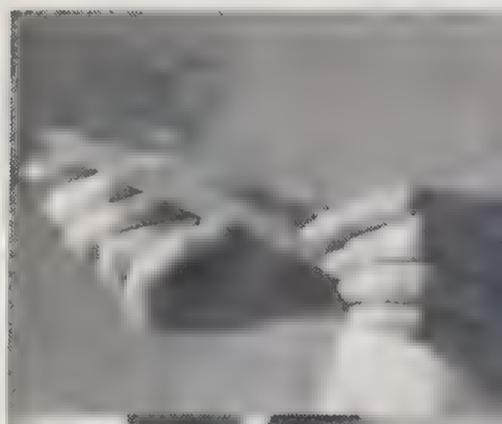
Open the cover of this exciting paperback and step into a totally personalized top-to-toe spa. A series of exercises, questionnaires and charts lets you discover your strengths . . . uncover your weaknesses. Based on your in-depth profile, British VOGUE Health Editor, Deborah Hutton, and an international team of beauty experts will show—in over 150 full-color photographs—and tell—with easy step-by-step instructions—how to create a custom beauty/health program that will revitalize you from the inside out.

To order VOGUE COMPLETE BEAUTY, enclose a check or money order for $11.95 plus $2.00 per copy for postage and handling. If you wish, return within [illegible]

Mail to: Condé Nast Books
P.O. Box 431
[illegible]

Allow 6-8 weeks for delivery.

- ▶ YOUR BODY: How to feed, shape, smooth, exercise and relax it
- ▶ YOUR FACE: How to make the most of what you've got . . . "make up" for what you haven't
- ▶ YOUR MIND: How to manage stress, balance your biological rhythms, deal with your busy lifestyle



IMAGINE BUBBLES OF OXYGEN SINKING INTO YOUR SKIN...

stimulating your cells with flows of energy, revitalizing your complexion. Sothys introduces new FORMULE OXYGENANTE DAY CREME, a totally French concept in skin care. Formulated with biologically pure ingredients and natural plant extracts, FORMULE OXYGENANTE DAY CREME encourages cellular oxygen absorption. Your skin will experience a snap of tightness, a fresh and natural look every time you indulge it in this light-textured facial creme.

Discover — as men and women in Paris, the United States, and 53 other countries throughout the world have — the unique benefits of Sothys' entire beauty care line. We invite you to visit one of our specialized Beauty Institutes where your Personal Skin Care Regimen will be created by a highly qualified and trained skin care specialist.

For the Sothys Salon nearest you, call **1-800-325-0503.**

O2

BIOLYSAT
DE CELLULES OXYGENANTES

formule
oxygenante
crème

Sothys
PARIS

SOTHYS USA INC., 1500 N.W. 94 Avenue, Miami, Florida, 33172/In Florida call: (305) 594-4222

FOOD IN VOGUE

(Continued from page 124)

writers. Her last book, *Great British Cooking*, a well-kept secret, follows a recent trend among English food writers to re-examine and newly appreciate their heritage.

From the time after World War II with its rationing, up until a few years ago, a search for good British food would have been parlous indeed. One's best success would have come from simple ingredients: Scotch beef, Devon lamb, Jersey cream, Colchester oysters, Dover sole, York ham, as well as the classically luxurious Scotch salmon and Stilton cheese.

Now, there are real alternatives. The young English chefs are concerned with the same notion as their American counterparts: to update and improve national cooking using a base of regional ingredients and historical recipes. Some versions of this style are quite French while others rest more firmly on the English past. Michael Smith of The English House restaurant in London's Chelsea belongs to the latter group—an updating antiquarian. His recipe for Elizabethan pork in Jane Garmey's *Great New British Cooking* is a true adaptation of an Elizabethan dish, with nuts, dried fruits, warm herbs and spices into a surprisingly attractive dish.

Anton Mosimann, the Dorchester Hotel's famous young chef (eat in the Terrace Room; the main dining room is depressing) is Swiss, although his creations are based on the best British ingredients and some research into the British past. His imagination has influenced many of the younger English chefs, and he has just written *Cuisine Naturelle*, brought out by Macmillan Ltd. in London with lavish illustrations. It should be available here fairly soon or you can write to Heywood-Hill, 10 Curzon Street, London, W1Y 7FJ.

If you want one book that shows you just how various contemporary British cooking can be, get *Harrod's Cookery Book* by Marilyn Aslani (Arbor House) for everything from "Fried Brie with Cranberry Sauce" to haggis (liver and suet pudding). For more traditional dishes or a historical search of your own, read *Jane Grigson's British Cookery* (Atheneum). It is full of wonderful recipes, photographs, lore, leads to local suppliers and London shops.

It is perhaps as surprising to the English as it is to us to think of English food not as a laughing stock but something to be desired and read about, but more astonishing things have happened.

Last month when I was busily reading through the new holiday baking books, I was tantalized by Alice Waters' and Lindsey Remolif Shere's apricot soufflé from *Chez Panisse Desserts* (Random House). With the current absence of fresh apricots in mind, I devised a dried-apricot variant of the recipe for winter use.

DRIED-APRICOT SOUFFLÉS

(Adapted from "Chez Panisse Desserts")
(Six individual soufflés)

⅓ pound dried apricots
3 tablespoons sugar
1 teaspoon lemon juice
Kirsch to taste
¼ cup pastry cream (recipe follows)
5 egg whites
¼ teaspoon cream of tartar

Cover ⅓ pound dried apricots with water and simmer in non-corroding pan until tender—about 15 minutes. Purée through fine plate of a food mill, or in food processor. If using a food processor, pass purée though medium-fine strainer. Stir in 1 teaspoon fresh squeezed lemon juice to compensate for lack of acidity in dried fruits. Cook purée over low to medium heat, stirring constantly, until reduced to ¼ cup. Stir in 1 tablespoon of sugar and a few drops of kirsch. Cool.

Heat oven to 400° F. Butter and then dust with sugar insides of six 4- or 5-ounce soufflé dishes. Whisk together cooled apricot purée and pastry cream. Warm egg whites in saucepan, or swirl above a gas flame until barely warm. Beat with cream of tartar until they hold soft peaks, then beat in remaining 2 tablespoons sugar until they hold soft peaks again. Quickly fold egg whites into apricot mixture and pour into prepared dishes to within ½ inch of tops.

Bake 7 to 8 minutes, or until tops are golden brown but soufflés still wiggle a little when you shake them—unless you like center firm; in which case, bake them 1 minute or 2 longer. Baked longer, you risk drying them out.

Serve immediately.

PASTRY CREAM

(two and one-half cups)

2 cups milk
⅓ cup flour
6 tablespoons sugar
6 egg yolks
1 to 2 tablespoons unsalted butter
Vanilla extract to taste

Scald milk, i.e., heat to just under boiling. Mix flour and sugar in heavy non-corroding saucepan. Beat egg yolks until thick and light colored. Thoroughly whisk hot milk into mixed flour and sugar and cook over medium heat, stirring constantly, until mixture has boiled for 1 to 2 minutes.

Whisk a little of mixture into egg yolks to warm and stir back into flour mixture. Mix well, being sure to incorporate all flour mixture from sides of pan; cook over medium heat, stirring constantly, until pastry cream begins to hold a slight shape. It should cook to 170° F. It is important to cook pastry cream thoroughly after adding egg yolks. Don't let it boil.

Remove from heat and stir in butter; put through a medium-fine strainer. Cool and whisk occasionally to keep crust from forming; or cover with plastic and refrigerate until cool, then whisk to smooth out. Stir in vanilla to taste. Don't overbeat after cooking or cream will thin out. Refrigerate; just before using, beat pastry cream when cold to smooth and thin slightly—it should look shiny and mound lightly when layered in tart. ▽

The TASIS Schools in Europe

Founded in 1955. Coed. American College Prep with int'l dimension. Excellent faculty-student ratio and college acceptance record. Extensive travel, sports, activities.

The American School in Switzerland Gr. 7-12. Campus overlooking Lake Lugano. St. Moritz ski term.

PG Year in Europe – Lugano-based. College-level study, related travel.

TASIS England – Day K-12, boarding 7-12. Country campus near London.

TASIS Cyprus – Gr. 8-13. Mediterranean campus, serving Near/Middle East.

TASIS France Year Abroad – Gr. 11-13. French proficiency. Château near Paris.

TASIS HELLENIC – Day K-12. Int'l. Campus in residential Athens.

SUMMER PROGRAMS

Le Château des Enfants – Ages 6-12. French, arts & crafts, camping.

TASIS Summer Language Program – Ages 12-18. French, German, Italian.

TASIS England Summer School – Ages 12-18. Credit-based enrichment, remedial, study skills courses.

TASIS France Language Program – Ages 14-18. Intensive French for credit.

TASIS U.S.A., 326 East 69th Street, New York, NY 10021 (212) 570-1066.

FIGHT HEART DISEASE, KIDNEY DISEASE AND BLINDNESS.

Support the American Diabetes Association.

Diabetes is a major contributor to heart disease, kidney disease and blindness. So when you support the American Diabetes Association, you fight some of the worst diseases of our time.

Jantzen

From us, a very special thank you to the island of Kauai — truly, Hawaii's "Garden Isle."

Portland, Oregon and Vancouver, B.C.

ANTRON/LYCRA

PHOTOGRAPHY: SJEF WILDSCHUT

LIVING

Ornamental objects: moving out of recherché or antiques shops into the future. News at big-store galleries. BY BARBARA PLUMB

When Barneys' eagerly awaited new women's specialty store opens in New York City next month, it will inaugurate a glittering Chelsea Passage gallery, incorporating eight individual boutiques, each specializing in a particular home-related category, from linens to flatware.

This department-store spectacular heralds the end of an era when connoisseurs naturally thought of fine antiques shops or recherché stores when they wanted a rare luxury item to enhance an interior. Insiders now know that they may shop differently to find the best—and the largest selection of exclusives in town. (Bergdorf Goodman, too, has recently opened an entire floor with sophisticated shops for the home.) Phyllis Pressman, the wife of Barneys' president, discovered most of these treasures in Europe. With the aim of bringing truly unusual and exquisite decorative objects to the store, Mrs. Pressman developed numerous special projects with several prestigious European concerns.

Francophiles will be particularly excited by the *Pour La Table Shop*, where they can find splendid majolica, glass vases by Lalique and Gallé, French hotel and restaurant dinnerware. *The Antiques Shop* delights collectors with complete Art Deco china tea and coffee services by

"Home" boutiques, special one-of-a-kind finds: Barneys' new Chelsea Passage opens

England's Shelley Pottery and Clarice Cliff as well as silver by Georg Jensen, Tiffany, and Puiforcat, and a fascinating collection of antique jewelry.

In *The Linens Shop*, one-of-a-kind pieces collected by New York antiques dealer Patrizia Anichini complement specially commissioned contemporary patterns from some of Europe's leading linen houses, including some designs revived from Porthault's archives. Hat boxes, tissue holders, and waste baskets in *The Closet Shop* are covered in chintzes and toiles by Patrick Frey of Paris, while in the *Naj Oleari Boutique*, the renowned Italian fabric maker's naïve but bold hand-blocked cottons are available by the yard or made into playful umbrellas and other accessories. *("Living" continued on page 132)*

In Barneys' new Chelsea Passage, top, a Deco-era vase and a wineglass by Lalique, sterling-silver coasters and silver-plated flatware by Georg Jensen, a burl frame, a 'forties bracelet, and a guest/menu book. At right: Shelley Pottery's "Sun Ray" pattern tea service dates from the 'thirties, as does the classic "Pyramid" fruit service by Jensen. The French napkin is a jacquard-weave cotton.

JEFF MCNAMARA

Clientele

Take This Survey To Find Out If You Are Getting The Nutrients You Need

1. *Do you diet or skip meals?*
2. *Do you often feel fatigued?*
3. *Are you under stress?*
4. *Do you smoke, drink, or take "the pill"?*

Fact

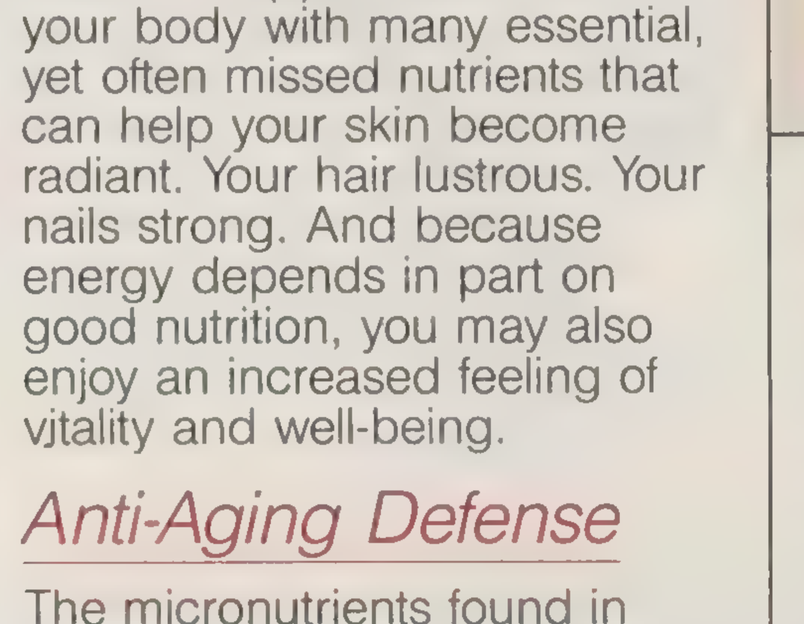
If you answered "yes" to any of the above, you are probably lacking nutrients vital to good health. Even if you think that you eat a well-balanced diet, stored and processed foods may have lost much of their nutrient value, leaving you shortchanged.

Solution

Every day Clientele Daily Nutrient Supplements nourish your body with many essential, yet often missed nutrients that can help your skin become radiant. Your hair lustrous. Your nails strong. And because energy depends in part on good nutrition, you may also enjoy an increased feeling of vitality and well-being.

Anti-Aging Defense

The micronutrients found in Clientele Daily Nutrients not only help protect you against nutritional deficiencies, but may initiate metabolic reactions required to assist the body's natural defenses against cellular "oxidative" aging.



Finest Of Its Kind

No other nutritional system is as advanced. No self designed vitamin program is as effective, because Clientele Daily Nutrients were formulated by a leading M.D. in the field of nutrition. And that means that you are assured of taking the most advantageous amounts and sources of micronutrients, based on the latest findings.

Simple To Follow

Clientele precisely blends Daily Nutrients into A.M. and P.M. formulas, separating nutrients (such as Iron and Zinc) which can conflict, and synergistically grouping those nutrients which work best together for maximum absorption.

$50.00 Value For Only 10.00!

We are so convinced you will love Clientele Daily Nutrients, we are willing to make you this special offer. For only $10.00 Clientele will send you a fresh 15-day supply of Daily Nutrient Supplements, plus a Beauty Bonus of .5 oz Gentle Cleansing Bar, Surface Refining Lotion, Oil-Free Moisture Concentrate, and Wrinkle Treatment all developed by Clientele's Dermatologists to promote healthy radiant skin. You will also receive Clientele's Eye Color Treatment and purse-size blush in beautiful rose hues — a total value of $50.00!

Try the Daily Nutrients for 15 days. Feel and see the difference. If you are pleased, *do nothing* and we will automatically send you a fresh supply of Daily Nutrients every month for only $35.00* per shipment.

No-Risk Guarantee

If for whatever reason you are not pleased with the Nutrients after the initial 15 days, or at any time thereafter, just call us toll-free to cancel: 1-800-327-4660, or return the unused portion for a full refund The Beauty Bonus is yours to keep.

SPECIAL OFFER

- ☐ YES, I want to take advantage of this offer. Send me ____ 15-day supply of Nutrients, plus the Bonus Collection(s) for only 10.00. Specify:
- ☐ Normal / Dry-Sensitive
- ☐ Oily / Problem skin

To order, mail to **Clientele, Inc., 5207 N.W. 163rd St., Miami Lakes, FL 33014.** For fastest service call toll-free **1-800-327-4660,** in Florida, **305-624-6665.**

Charge my ☐ Visa ☐ MC ☐ Amex ☐ Check ☐ Money Order

Card Number _____

Expiration Date _____

Name _____

Address _____

City / State / Zip _____

Day Phone _____

(Limit: two orders per household.)

*Plus 2.90 shipping and handling, and applicable sales tax.

© 1985 Clientele, Inc.

VG1

FOR MORE INFORMATION CALL TOLL FREE 1-800-327-4660

Reviva LABS

INTERCELLULAR SKIN CARE

A breakthrough for skin over 30.

For the first time, we can prevent "free radicals" from causing skin to age.

And Reviva's exciting new INTERCELL gel does even more.

It helps raise skin's moisture level; not merely moisten it temporarily.

And it repairs daily ultraviolet damage that occurs whenever we're outdoors (not just sunbathing).

Used nightly, preferably under our Elastin or Collagen Creams, INTERCELL's **"preventive" action BRINGS YOU ONE STEP CLOSER TO AGELESS SKIN.**

If not available at your Health Food Store, send $11.00 for reg. size jar or $2.50 for Trial Size (plus $2.00 handling) to REVIVA LABS INC., 705 Hopkins Rd., Haddonfield, NJ 08033

Mark Strand's first book of stories

MR. AND MRS. BABY

The characters range from a tiny baby to a resigning President, from Ovid's Cephalus to a man who was once a dog—in fourteen stories (six from *The New Yorker*), the first work of fiction by one of America's most celebrated poets.

"Stunning" (Catherine Petroski, *Chicago Tribune*). **"Playful...by turns surrealistic and wry, whimsical and confessional** ...On practically every page, one can be dazzled by Strand's language" (Ellen Lesser, *Village Voice*).

Photo c. Jade Albert

Just published by Knopf

LIVING

Design on the line: who's "best" in furniture, glass, textiles?

Style watchers have two treats in store: a pair of design manifestos, *The International Design Yearbook* (Abbeville, $49.95) and *The Conran Directory of Design* (Villard, $40), the contents of which will be argued for months to come. Architect Robert A.M. Stern, the guest editor of the *Yearbook*, demonstrates an admitted favoritism toward Post-Modernism in his choice of "the best" in furniture, ceramics, glass, and textiles; but he has also given his blessing to a fine assortment of revivals in classics now in production. In the *Directory*, controversy bubbles up over whom editor Stephen Bayley, director of Sir Terence Conran's London design museum, the Boilerhouse Project, has pantheonized and whom he has chosen to omit.

"The International Design Yearbook" introduces, above, the stunning textiles of Natalie Gibson with a detail of a screen hand-painted in glowing colors.

The choice of Memphis designer Michele De Lucchi's side table, at left, reflects editor Robert Stern's Post-Modern bias.

Among the wide-ranging items in "The Conran Directory of Design" is the Porsche 356 of 1949 with its then radical low-nosed silhouette.

THE NATIONAL MOTOR MUSEUM, BEAULIEU

When
there's
nothing
inside
but you

sirena

bloomingdale's

LYCRA®

THE BEST OF SPIRITS

The latest trend: a drink that's as complex as Cognac, subtle as Bordeaux, and, spritzed, light as white wine. BY ALAN FRASER

Just when we had begun to adjust to life under the New Sobriety, along comes the bulletin that America is drinking 30 percent more Scotch. On the face of it, such a statistic appears as likely as our consuming 30 percent more porterhouse steak or Devonshire cream. We may still enjoy a broad range of excesses, but they tend not to be those that add calories or raise alcohol content. We are becoming, one thought, a lean and clear-headed population.

A calmer reading of this recent report—from the Scotch Whisky Association shows that there is no dipsomaniacal backlash in the offing just yet. We have simply developed a taste for single-malt Scotch, of which we are drinking 30 percent more than perhaps nearly zero. We are gently sipping modest amounts of Glenfiddich, Glenlivet, Glenfarclas, Glen Grant, and if we can find them, perhaps Mortlach, Cardhu, Knockando, Lochnagar, the Balvenie, and Bunnahabhain.

Why should spirits of any sort—and however difficult to pronounce—interest our newly fit and sensible selves? Is it possible that now that sobriety is not only socially acceptable but frequently expected, we have discovered the time and capacity to appreciate a finely made spirit? In our hedonistic days, the point often was to drink to become more charming, and even wittier. Now we may have the wit to find charm in the things we drink. After a contemporary feast of herbed fish, steamed cauliflower, and a single glass of white wine, even the most puritan palate yearns for something worth thinking about. As we reduce our indulgences, it may be possible to refine our sensibilities.

Single-malt Scotch, which is to blended Scotch what Château Latour is to Mountain Red, may be what the situation calls for. For one thing, single malts are not particularly more expensive than blended Scotch; they are just in permanent short supply. Made in small (single) batches requiring much time and skilled labor, single malts must mellow (in used oak casks generally) for at least five and in some cases more than fifteen years before they are considered drinkable. Time and the skill of their makers produce single malts as complex as Cognac, as subtle as Bordeaux. There is as much contrast between a single malt made in the Lowlands, the Highlands, or on the island of Islay as there is between a wine of California, France, or Italy. And while there is no such thing as a vintage Scotch, the slight, salty tang of a Laphroaig, explained by the sea salt in the peat fires that dried the malt, is as recognizable to the connoisseur as the delicacy of a Margaux, attributable to the gravel in which the vine grew.

Single malts have not played a larger part in our lives before for two reasons: the Scots enjoyed them too much, and they needed them to make the more popular blends. The aroma and taste one savors in a blended Scotch come from a judicious portion of single-malt Scotch added to a considerably larger portion of grain whisky. At some point in the 1850s, Scotch distillers realized that their rise into the monied class would be considerably hastened if they could get the essential Scotchness of single malts into bottles faster than it took to distill and age a true single malt. Financial security proved a suitable inspiration, and blended Scotch—a base of easily and inexpensively produced grain whiskys enhanced with the character and quality of select single malts—was soon one of the most popular forms of alcohol the world has known.

Then, a hundred years later, America discovered vodka. Then came white wine. And the New Sobriety. The most optimistic whisky maker can no longer predict a bright future with a straight face. And yet, in dozens of valleys (or glens, which is why "glen" turns up in so many brand names) scattered across Scotland, more than a hundred mostly small and generally ancient distilleries continue to make single-malt whisky. Much is used to lend character to the oceans of blended Scotch still being sold. But as Americans drink less blended Scotch there is more single malt that no longer needs to be held in reserve. At last, the ancestor and backbone of popular Scotch can come into its own.

A single-malt whisky is made at a single distillery, from a single batch of malt, during a single distillation. The malt will have been the result of allowing a load of barley to germinate in soft spring water before being dried over heavily aromatic, slow-burning peat fires. Nearly every sensation a single malt delivers to one's nose and mouth comes from the rapport among the barley, the peat smoke, and the spring water.

Some say that the barley must be "fat," or especially rich in protein. That the water must have run over red granite and been seeped through a peat bog. That only years of experience, not book learning nor scientific observation, can teach a person when it is time to stop the germination and to start the fires. Coming upon a single-malt distillery while driving through Scotland, one is inclined to believe almost anything one is told about what goes on inside. The distilleries are sturdy nineteenth-century factory-like buildings, in rough grey stone, brick, or gleaming whitewash, with odd pagoda-style towers—chimneys for the peat fires. Places of manufacture, structures where great heat is needed—filled with pipes and furnaces and machinery that belong in cities far from the wild Scottish countryside—they bear no architectural relation to the land around them.

They are where they are, nevertheless, because three hundred years ago one had to hide one's distillery from the law and because, whether legal or illegal, one built where soft spring water and peat moss were available. That the bright copper stills inside should continue to flow with rare liquid is a matter of interest and consequence. Beginning or ending a meal with a Scotch single malt ought to be a time of civilized appraisal. A time when sipping, savoring, and dwelling upon are in order.

An ounce of single-malt Scotch sits comfortably in a snifter or cordial glass, but looks most appropriate in a Champagne flute. You can "bring up" the flavor with a splash of spring water (no municipal chemicals), which will augment a particular smokiness or herbal note. On the other hand, an ounce of Scotch has approximately seventy-five calories; if you dilute it with three parts water, you'll have four ounces of delicate honey-colored liquid suitable as an accompaniment to most meals, with fewer calories and more taste than the average three ounces of white wine. ▽

MATS GUSTAVSON

100% NEUTRAL SPIRITS DISTILLED FROM GRAIN. 80 PROOF. GORDON'S DRY GIN CO. LTD., LINDEN, N.J. © 1984 GORDON'S DRY GIN CO. LTD
GORDON'S
DISTILLED LONDON DRY GIN
"I could go for something Gordon's"
The possibilities are endless

ENTERTAINING

Tented extravagance, all-out suppers for two: imagine the pleasure. BY ANDRÉ LEON TALLEY

Grandly tented, luncheon (above): bamboo table and faux bamboo chairs from Newel Art Galleries, New York. All sterling, china this page, Tiffany & Co.

Louis XV, purportedly, was renowned for the elegance with which he downed even a soft-boiled egg: a fine point, perhaps, in the overall history of French monarchial achievement. For eighteenth-century nobility, though, imaginative dining was *de rigueur*: well-fed people supped at grand tables set up in any room; only the far-away, servant-filled kitchen was excluded. Today, smart hosts and hostesses travel equally far afield—with mobile tables that they can switch from room to room, even move to refreshing out-of-door setups. On any grounds, the best improvisation for entertaining is far from a casual one—even at occasional tables that are set outdoors or in an upstairs sitting/dressing room.

Once a year, Tiffany Table Settings, a by-invitation event arranged in Tiffany & Co.'s headquarter New York City store, features the grandly imaginative table designs of inventive hosts and hostesses. One year, jewelry designer Elsa Peretti created a dinner for two on a table improvised from old wooden plank flats found on the streets of New York. Her menu: baked potatoes with caviar, Champagne, strawberries served on silver dishes and hand-blown crystal plates. For lunch for two, Peretti arranged hamburgers and French fries in a witty setting highlighted by fresh fennel stalks arranged in two simple Paul Masson wine decanters. For a pre-Broadway dinner, Brooke Astor's choice: a vermeil service that was a popular Tiffany pattern in 1895—the year her grandmother-in-law, Mrs. William Waldorf Astor, built her legendary Fifth Avenue mansion. Lee Radziwill once designed a table for two for Tiffany: her centerpiece was an onyx egg resting on a golden bangle in the middle of her Regency dining table.

Among the new Tiffany hostess-entertaining ideas: Alexis Smith's after-theater supper for two, which includes late-night food served on trays atop an antique trunk. Coffee and sweets are offered up at the piano. For a "power breakfast," magazine publisher Judy Price arranges a triptych of video monitors for comfortable early-morning viewing from each side of an Art Deco desk. Barbara Walters arranges dinner for six with an entire menu of Chinese take-out: the food, a symphony of colorful yellow and Mandarin rose, is served to china plates from its original take-out cardboard containers.

For outdoor entertaining, primarily luncheons, Nancy Pyne's tent at Tiffany's *(photograph above)* is a moveable feast. Inside the tent, dried hydrangeas are hung to form a chandelier; a buffet table to serve eight is covered in the same patterned chintz of the tent and slipper chair covers. A bamboo table holds sweets and coffee. "I like simple food for lunch," says Nancy Pyne: "Usually gazpacho in summer, a spicy tomato bisque for early spring or cool fall afternoons."

Pyne's standard main course for lunch served at her home in New Jersey: a light lobster or mixed seafood salad, always accompanied by home-baked croissants. Dessert is typically pineapple mousse, followed by coffee or Pyne's special blend of tea mixed with fresh orange juice.

For the William F. Buckleys, a peripatetic pair, a night that's spent at home in New York (and a dinner for just two) are cause for regal rejoicing. In New York City, Pat Buckley spends as much time as possible in her upstairs dressing-sitting room, an oasis of Victorian beadwork and needlepoint cushions, fur throws, corners that can be piled high with personal clutter. For late-night snacks for two, she sets an occasional table (the spectacular inlaid Regency table, *below*, for her tiffany setup comes from Linda Horn Antiques in New York City). "It's a room where we can catch up with what's going on during the week, spend time watching CNN or PBS on a portable Sony.

"Coming home after a film or after going to a Broadway play, we have a simple feast: always American caviar (or Beluga caviar when we're lucky enough to get it as a present), toasted home-made seven-grain wholewheat bread baked in the crusty French style.

"The caviar is eaten on the toast with lots of butter, while Bill and I talk about everything from politics to the trees and the twenty feet of front lawn at our country house that we lost in the hurricane this fall. For tea, I might invite in a close woman friend, serve scones, strawberry jam and crème fraîche," says Pat. "I always drink apple-almond flavored herbal tea, my favorite."

Pat Buckley's regal setup for late-night snacking: palm candlesticks, crystal, Regency inlaid table.

LIZZIE HIMMEL

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

0 mg. "tar", 0.8 mg. nicotine av. per cigarette by FTC method.

You've got what it takes.

Salem Spirit

Share the spirit.
Share the refreshment.

© 1985 R.J. REYNOLDS TOBACCO CO.

TRAVEL NOW

A great new train . . . millionaire bed and breakfast . . . Sydney-Singapore fling. BY RICHARD ALLEMAN

world event

Even though it's not set to depart until January 16, 1987, it's not too early to book all or part of Royal Viking Line's just-announced Around the World Cruise. Sailing from Ft. Lauderdale, the creamy *Royal Viking Sky* will ply three oceans/six seas, transit both Panama and Suez canals, put in at twenty-eight ports in twenty countries.

A first for the *Royal Viking Sky* will be its swing round and *under* Australia, to visit a record five Australian cities: Sydney, Melbourne, Hobart, Adelaide, and Perth (where the America's Cup race will have just run). A special twenty-three-day Sydney-Singapore cruise segment includes all the Australian ports plus Bali and Bangkok. Thirteen other segments—from twelve to ninety-one days—are also offered. Prices for the full 103-day cruise range from $21,733 for an inside double to $86,417 for a penthouse suite. Sydney-Singapore runs from $5508 to $21,902. See travel agent or page 143 for more information.

BEST OF BEACHES

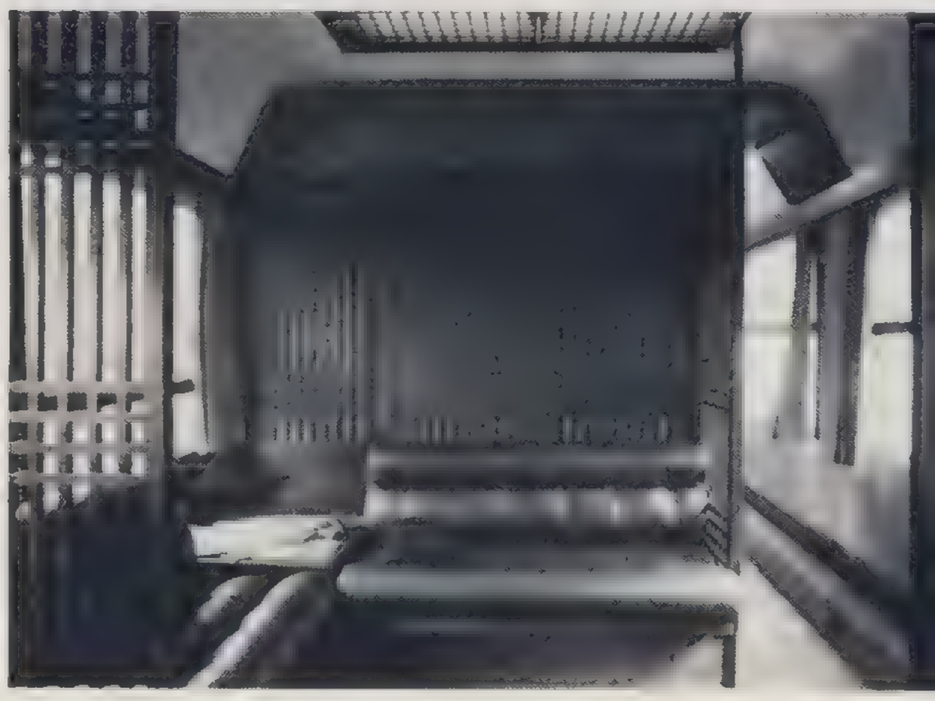
Multi-million-$ renovations now underway at Dorado Beach on Puerto Rico's palmy north coast. Once a Rockresort and one of the poshest places in the Caribbean, Dorado and its sister, Cerromar, next door, are now steered by Hyatt Hotels, who plan to restore the two resorts to their former glory.

L.A./Tokyo

On the edge of Tokyo's hyper-trendy Roppongi district, Los Angeles chef Wolfgang Puck's Japanese branch of his Sunset Strip bistro, Spago, is drawing raves—and crowds. Even so, Spago Tokyo is a lot easier to book than Spago L.A., where it's still necessary to reserve weeks ahead. Call, in Tokyo: 423-4025.

classic california

When chewing-gum mogul William Wrigley, Jr., bought Southern California's Catalina island in 1919, he quickly set to building a magnificent mansion atop its highest hill. Besides serving as Wrigley's vacation home, the handsome Georgian Colonial, left, was a summer White House for Presidents Harding and Coolidge. Today, the historic estate has a new life as a luxurious inn. With six glorious rooms and suites, The Inn on Mt. Ada offers all the comforts of a millionaire's mansion—as well as some of California's most breathtaking views. Rates: from $119 to $289. Call: (213) 510-2030.



BEYOND FIRST CLASS

These days, about the only way to experience the luxuries of rail travel's glory days is aboard a restored vintage train like the *Venice Simplon-Orient Express*. But things are about to change with French National Railroads' deluxe new train cars and class of service (''La Nouvelle Première'') now being tested along the Paris-Strasbourg corridor. With striking Post-Modern interiors by designer François Catroux, this exciting new train also boasts glamorous food conceived by Joël Robuchon of Paris's three-star Jamin restaurant.

La Nouvelle Première operates daily aboard Train 104, leaving Strasbourg at 10:23 A.M., arriving in Paris at 2:18 P.M.; and on Train 107, out of Paris at 6:46 P.M. and into Strasbourg at 10:37. Reservations are necessary—and Eurailpass passengers must pay a $7 supplement. See page 143.

OUT OF EGYPT

Bound for Utah? Don't miss *Ramses II: The Pharoah and His Time,* the dazzling exhibit of treasures from Cairo's Egyptian Museum that's on loan to Brigham Young University at Provo now through April 5. Among the artifacts from Ramses' era (he ruled from approximately 1290 to 1224 B.C.) on view at BYU are everything from a nineteen-pound gold necklace to simple toiletry articles. For tickets, call (801) 378-5000; for special tour packages, call either (800) 821-3997 or (800) 453-5976.

Illustration: KATHY TODD; right: FRANÇOIS HALARD

MINK COAT MASCARA BY AZIZA

Aziza Mink Coat Mascara spoils your lashes with a rich thickness you can see. And feel. Instantly. Actually making lashes three times thicker. One precious drop of mink oil makes all the luxurious difference. Indulge yourself. And let your lashes slip into something mink.

© 1986 Prince Matchabelli Div. of Chesebrough-Pond's Inc.

TRAVEL

Miami virtues: sun, sea, and dazzling urban design. BY MICHAEL SORKIN

Lush gateway at posh, private Fisher Island

What New York jades we were. Impossible to go to Miami without a strategy of anticipatory irony, we thought. Miami, after all, was likely to be a strange place, part geriatric Nirvana, part battlefield for the coke wars: Elmore Leonard at the Fontainebleau. Flying down, we hit on the ideal cultural gambit. We'd lock ourselves in our hotel room and watch *Miami Vice*, the perfect mediated experience, confirming everything we already knew.

As the jet swooped in over the coast though, the tug of reality drew us down, elbowing more cynical gravity aside. It was beautiful. The ocean was an intoxicating, tropical aquamarine, the land hyperbolically lush, its vivid range of greens punctuated with a spray of David Hockney-blue pools. Along the shore, an endless rank of towers stood mesmerized by the sea. Behind them, a vast inhabited grove, skeined with waterways and roads. The pattern of settlement was obviously in total thrall to the landscape. Clearly, this was a zone to be grasped not through the familiar repertoire of urban categories but through a far broader sense of territory.

The usual nodal chores at Miami International were accomplished efficiently, with an unexpected bonus. The agent at the car-rental booth was in the midst of a bad day, trying to deal with smiling aplomb with a succession of cantankerous customers. A sympathetic word from us was greeted like a rara avis. Instead of handing us the keys to the glamourless sedan we'd anticipated, she installed us in an air-conditioned Thunderbird. Minutes later, we were gliding toward town, watching the tropics breeze by from our bracingly frosty viewpoint. We switched on the radio and were greeted by—what else—the theme from *Miami Vice*. Who needed to watch the show? We were living it.

A short drive brought us to the Grand Bay Hotel in Coconut Grove, where we were pressed by attention on a scale not unlike that offered Bobby Unser, pit-stopping at Indy. As the T-Bird purred to a stop, we were enveloped by a sea of courtesy, doors opened, luggage whisked away, car removed to that mysterious Erewhon of valet parking. We entered the lobby expecting fanfares. That lobby may be the Grand Bay's finest moment, a quintessential hotel space, the kind so resolutely lacking in the glitzy standard issue of most American luxury hotels. Here, instead of a frenetic atrium, was airy repose, a place for newspaper reading and quiet conversation, afternoon tea, an evening cocktail, or those indispensable chats with the concierge.

The Grand Bay is the first American outpost of the CIGA hotel management, the Italian operation behind the Gritti Palace and Danieli hotels in Venice, the Excelsior in Rome, the Villa Cipriani in Asolo, and about two dozen other shrines to discrete indulgence. CIGA's style has lost nothing in translation. Grand Bay is impeccably run, from its genuinely genial staff (who greet your daily return with a sincere sounding "Welcome home!") to the little *(Continued on page 142)*

S. RUSSELL CLARK

Make it last.

When you work at it, it shows.
In a toned-up, healthy, firm body. It shows.
And it lasts. Come work at it. At Safety Harbor.

SAFETY HARBOR
SPA & FITNESS CENTER

A Lancôme Skin Care Institute
Safety Harbor, Florida 33572
1-800-237-0155 Nationwide
1-800-282-1055 Florida

Spa Facilities for Men and Women • Golf • Tennis
Fine Cuisine • Resort Accommodations

Lubriderm means soft legs.

Lubriderm means soft hands.

Lubriderm means soft everything.

Lubriderm®

Lubriderm Lotion

FOR DRY SKIN CARE

Created for Dermatologists.
Softens, soothes, moisturizes
and protects.
Absorbs quickly.

© 1986 Warner-Lambert Co

Sure & Natural. "Just tote it and toss it. Now, that's discreet!"

"Sure & Natural has given me a very discreet idea. They've put Tiny Totes in every box. Tiny Totes are tiny little paks that make it extra easy to carry and dispose of each maxishield. I just tuck it...tote it...then toss it. And you can't get any more discreet than that!"

Tiny Totes from Sure & Natural. For toting and tossing.

MIAMI VIRTUES

(Continued from page 140)

cards deployed nightly at bedside that graphically provide the next day's weather forecast. On our first night, we found that the little cloud symbol had been ticked for the morrow, a prediction that proved, alas, accurate. Returning to our room the next afternoon from a day of sunless exploration, we'd barely kicked off our shoes when a knock sounded at the door. Opening it, I found a smiling waiter propelling a cart bearing an ice bucket from which protruded the neck of a bottle of Champagne, one of life's happier sights, and two flute glasses. Seems I'd asked the manager of the hotel (searching for a quip) if he could do something about the weather. This turned out to be his way of offering compensation for the day's drizzle. Bring on the deluge!

Not that the rain had really dampened our touristic ardor, our first day's research had been consecrated to the shrine of Floridian flamboyance: the lobby of the Fontainebleau hotel, chef d'oeuvre of Morris Lapidus, Le Corbusier of glitz. I must report, alas, that my first visit to that holy of holies was a disappointment. The new management of the place (which is making something of a comeback after years of doldrums) has sanitized the lobby of much of its former excesses. But, if anticipation had led to deflation here, I was excited to bursting by what I found a few blocks to the south.

Of course, I'd heard about the fabulous Art Deco zone in lower Miami Beach, seen plenty of photos. Still, I was totally unprepared for its extent, its quality, its magic. For sheer invention, Deco was one of America's most amazing periods, and the architectural pleasures of a common stylistic quest reveal themselves in detail after detail in the hundreds of buildings that make up one of our greatest environments, so colorful it's like sinking in cotton candy. A happy recent development is the recapture of some of this spirit of formal play and bold color in the work of Arquitectonica, a young firm that has built a virtual zone of its own in a series of spectacular projects along Brickell Avenue on the south side of Miami proper. How nice to see an architecture that aspires to the sensuousness and extravagance that are the hallmarks of Florida at its best.

Our mission in Miami wasn't solely to explore the city's past glories, but also to take a trip through Mondo Condo, a look-see at four communities that collectively describe the top of the line of new places where the distinction between home and holiday is intractably blurred. Our first stop was Turnberry Isle, in every way the archetype and most comprehensive example of the phenomenon. Enumeration may be the best descriptive strategy: four jumbo condominium towers, two small but luxurious hotels, one overlooking eighteen holes of golf course, the other 150 slips of marina. There are twenty-four tennis courts, a country club, a second golf course, a beach, a disco, restaurants, a glamorously sybaritic spa, a small meeting center, landscaping, all under the watchful sensors of "a central com-

puter that would baffle James Bond.'' Although we met the 007-flouting electronic Cerberus only in the literature, Turnberry's pride in its presence signals something important. For better or worse, ours is an age in which security signifies status and in which privacy can come dear.

Turnberry Isle and the other three islands we visited flaunt their insularity: the ubiquitous security staff, the water barrier, the exclusivity, the high-tech watchdog all assure residents and visitors not only that they will get away from it all but that all of it will be kept away from them.

On Grove Isle: pool, palms, and ''Argosy,'' monumental Alexander Liberman sculpture

At Grove Isle, our second stop, that Floridian feeling, the swaying palms and proximate water, were present everywhere. *And* there was something else. Coming off the private causeway that leads to the community, one is greeted doubly. First, by the courteously vigilant security staff and, second, by a slightly daffy Dubuffet sculpture standing just beyond the checkpoint. The Dubuffet was just a harbinger. Grove Isle is dense with modern sculptures: Calder, Segal, Noguchi, Liberman, Heizer, and dozens of others are represented with pieces lining the bay shore, all drawn from the collection of developer Martin Margulies. While these sculptures anchor the artistic life of Grove Isle, its social swim centers on the club house, which sports very pleasant indoor and outdoor dining areas, pool, bar, spa, meeting rooms, even a small, very private hotel. This latter is aimed at guests of residents of the three condominium towers and at a mover-and-shaker crowd; it is the perfect location for secluded CEO confabs and geopolitical chowdowns.

The prize for splendid isolation must, however, go to Fisher Island, a busily abuilding complex centered on the former mansion of William K. Vanderbilt, a 1920s Mediterranean confection used for wintering by that great-grandson of the Commodore. There's no mistaking this island for any other land form. Access is strictly by boat, and an impressive fleet of ferries and launches is already moored in anticipation of the new community's first club members and residents. That club is to be housed in the lovingly restored former Vanderbilt digs, with branches down at the yacht harbor and the tennis facility (already tournament-ready and boasting, among other things, three beautiful grass courts). Indeed, Fisher's developer Bill Rebozo (nephew of the immortal Bebe) seems to have a passion for vegetation. Landscaping at Fisher Island is paradisiacal, *(Continued on page 144)*

S. RUSSELL CLARK

VOGUE® TRAVEL GUIDE

WHERE TO GO

1 ☐ TANZANIA, AFRICA: "Visit Tanzania" — general information from the government tourist office
2 ☐ MIAMI, FLORIDA: "Greater Miami and The Beaches Visitors Guide" — general information plus map from the Tourism Council

WHERE TO STAY

3 ☐ BOCA RATON HOTEL & CLUB, Boca Raton, FL
4 ☐ FISHER ISLAND, Fisher Island, FL
5 ☐ GRAND BAY HOTEL, Coconut Grove, FL
6 ☐ GROVE ISLE, Coconut Grove, FL
7 ☐ HYATT DORADO BEACH, Puerto Rico, U.S.A.
8 ☐ HYATT REGENCY CERROMAR BEACH, Puerto Rico, U.S.A.
9 ☐ MURRIETA HOT SPRINGS, Murrieta, CA
10 ☐ THE INN ON MOUNT ADA, Catalina Island, CA
11 ☐ TURNBERRY ISLE, North Miami Beach, FL
12 ☐ SAFETY HARBOR SPA & FITNESS CENTER, Safety Harbor, FL

TOURS/RAIL TRAVEL

13 ☐ CARTAN TRAVEL: "Le Grand Cartan Book of Travel" — includes information on 70 exotic worldwide tours
14 ☐ FRENCH NATIONAL RAILROADS: Information on France Vacances rail pass and Eurailpass, plus order form
15 ☐ OVERSEAS ADVENTURE TRAVEL: Full itineraries and information on 1986-87 tours to Africa, the Himalayas and Peru

We're sorry, but VOGUE cannot answer any personal questions or requests.

Name _____

Address _____

City _____ State _____ Zip _____

Please check the brochures you would like to receive and return this coupon to VOGUE, **January Coupon**, Box 2766, Clinton, IA 52735, **BEFORE MAY 1, 1986.** Allow eight weeks for delivery. **Please enclose $1.00 to cover processing.** No stamps will be accepted.

MIAMI VIRTUES

(Continued from page 143)

punctuated by wandering pheasant and grouse, even a few aviary-bound toucans.

This attention to atmospherics extends to the style of the island's new construction. The first condominiums, now nearing completion (a hotel is under way), are very well done evocations of the Mediterranean/Miznerian mood of the original buildings. The architects—Sandy & Babcock—have a fine eye for detail, and the new villa-like low-rises show a considerable amount of care.

This concept of the Florida condo as instant Portofino also crops up at Williams Island (a stone's throw from Turnberry), which bills itself as "The Florida Riviera." When completed in the next few years, Williams is likely to have the most literal evocation of a waterside village piazza of any of its kith. For the moment, though, the island boasts a fine tennis club, a golf course, a nearly completed dining and recreational club on a tiny island in the midst of what will finally become the "village" harbor, serious landscaping, and the first of several high-rise condominium towers. The building we visited (which has a roster of tenants that includes Sophia Loren) was particularly well designed to take maximum advantage of the spectacular views—ocean and intracoastal waterway, Miami skyline—it commands.

The man whose mark is most inextricably interwoven with the idea of a South Florida style is architect Addison Mizner, lion of Palm Beach and founding father of Boca Raton. What better way to end our stay than an all-too-brief idyll at Mizner's masterpiece, the Boca Raton Hotel.

In many ways, this resort is a paradigm for the four developments we visited. Luxurious grounds, golf and tennis galore, sandy beach, posh dining, a comprehensive environment, an undisturbed enclave, Boca Raton is, to the visitor, the nexus of everything pleasant. Of course, it has grown considerably since Mizner's day. Along with Mizner's grand pink confection of a hotel, there is now a sleekly modern, smaller hotel hard on the beach with its own restaurants, cabanas, and pools. There's a conference center and a twenty-seven-story pink tower, linked to the original by an airy cloister.

It was in this tower that we were installed, way up high in a room so nice it confronted us with a sort of hedonist's Hobson's choice: shall we leave or not? Beach, pool, and sundry meals beckoned, but every pleasure carried the price of departure from our aerie, its endless views and cool comfort.

We tore ourselves away; what did you expect? One piece of luck was our discovery that the hotel's premier eatery was on the top of the tower, and we were able to gorge overlooking the same prospect that conveniently awaited our return several floors below. And then, two days later, when we'd barely fallen into the rhythm, it was all over. We came home with tans and contentment. All we'd lost was our irony. ▽

CATALOGS U.S.A.®

Winter Catalog Collection

Beat the winter "blahs." The excitement of new wardrobes, new gift and entertaining ideas, Go on a shopping spree from your easy chair while the winds howl outside. Choose from a spectacular variety of merchandise from these fabulous catalogs. Order yours from the coupon at the bottom of the right-hand page.

The Talbots

1. Classic Clothing Since 1947. The Talbots catalog offers a wide variety of classic Misses and Petites styles. The Talbots personal fashion operators will help you select the clothing and accessories that suit you best. All this, plus The Talbots unconditional guarantee. For an eight issue subscription to The Talbots catalog send $3.00.

2. Roses are red, violets are you! From Betsey this spring . . . A garden full of ultra-feminine, floral, lacy, eyelet dresses perfect for proms, Graduation, and maybe down the aisle! All for your special days from Betsey, with love. Please send $3 for your color catalogue.

NORTH BEACH LEATHER / SPRING

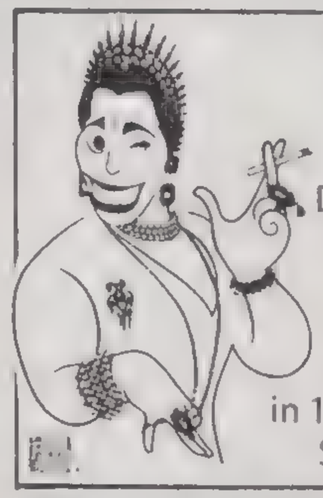
6. Just imagine . . . all those gorgeous leather and suedes you've always wanted and more. Dresses, skirts, pants. Terrific party looks, sportswear, even beachwear . . . all in the richest, most beautiful colors you've ever seen.

Clothing that is absolutely stunning, surprisingly affordable and available in North Beach Leather's catalog. One year, $3.00.

Ethan Allen®

7. The 84th Edition of the Ethan Allen Treasury — America's favorite home decorating guide! Filled with 240 pages of beautiful photographs (most in stunning full color). You'll find thousands of ideas and helpful advice on how to decorate every room in your home. Color schemes. Furniture arrangements, accessorization and more. Order yours today. A $10 value for $3!

11. Indulge yourself with Ujena's exclusive collection of designer swimwear and accessories. Daring and different, all suits are created from the finest fabrics and materials, yet affordably priced. 100's of photos let you choose from a variety of designs. Every suit is uniquely-styled to flatter your figure. Send $2.00 for our new spring catalog.



WELLINGTON JEWELS®

12. Wellington Simulated Diamonds are masterpieces of deception. Comparable to only the world's finest diamonds. Rings, earrings, pendants and bracelets set in 14kt gold. Priced from $125. Send for our FREE brochure.

Voyages
THE POSITIVE LIFESTYLE MAGAZINE

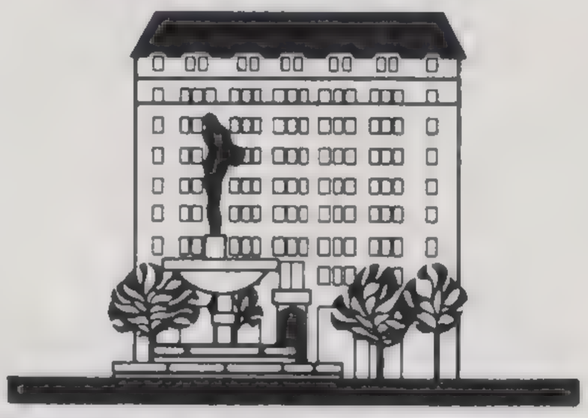
13. DISCOVER! Sensual lingerie. Exotic lotions. Stimulating potions. Pleasurable accessories. Written by sex educator Kate Harling, Voyages catalog reveals how to increase the joy and intimacy in your relationship. Color catalog $3.50

Send coupon at bottom of right-hand page to: CATALOGS U.S.A., Box 23039, Rochester, N.Y. 14692

CATALOGS U.S.A.®

Winter Catalog Collection

We've gathered catalogs from the nation's best department stores, specialty shops and mail order firms. Bursting with new ideas for your Winter shopping. Order now from the coupon at the bottom of the page, and the catalogs will be sent to you directly by the companies offering them.



BERGDORF GOODMAN

3. There is only one Bergdorf Goodman. A special world filled with unlimited luxury and unique innovative style. And now our Fashion Books can bring this world home to you from the newest designs for women and men to exciting gifts and accessories for the home.
One year subscription, $7.00.

4. Ready . . . set . . . Spring! Garfinckel's will send a preview of everything you need for business hours, evening hours, weekends. Shop at home and enjoy the Garfinckel's experience: fashion with a sense of value. Your copy of our Spring Preview Catalog will be dispatched in February, $3.00.

Garfinckel's

Neiman-Marcus

5. Bring the fantasy world of Neiman-Marcus home . . . with, the N-M Spring Catalog Collection. For $5 you can assure delivery of a sampler collection of our new spring fashion catalogs, plus the dazzling 1986 Christmas Book. Enjoy the ease of shopping with N-M by phone or mail. Reserve your subscription now.

FOR YOU

FASHION FOR THE LARGER SIZE WOMAN

8. *For You*—A 52 page collection of new Spring fashion for the larger woman. Suits, weekend wear, and swimwear, (tops size 36-44 and pants/skirts 32-40) from Pierre Cardin, Oleg Cassini, Evan-Picone and more. Coordinated accessories and shoes in special sizes, too. $2, applicable to your first purchase.

Spiegel® SPECIALTY SHOP

Proportion: Petite

9. *Proportion: Petite*—48 pages of Spring '86 fashion for women 5'4" and under. Career wear, weekend wear and lingerie designed especially for you by Liz Claiborne, Adrienne Vittadini, Calvin Klein, and more. We deliver to your home or office. Free UPS pick up for returns! $2 applicable to your first purchase.

Spiegel® SPECIALTY SHOP

"here's looking at you, kid!"

10. *"Here's looking at you, kid"* — 56 colorful pages of new Spring fashion for infants through preteens. Casual and dressy clothes from Guess, Merona, Oshkosh, Polo and more. Plus belts, accessories, cribs, and strollers. We deliver to your home or office. Free UPS pick up for returns! $2, applicable to your first purchase.

Spiegel® SPECIALTY SHOP

ITALY
SWITZERLAND
FRANCE - WEST GERMANY
Spring & Summer 1986 Issue
85 Pages - Full Color Ready to Wear Catalogue
Also available in Canada

14. Indulge yourself in the latest high fashion, high quality pret a porter from the fashion centres of Europe. This is our full size ready to wear collection. Yours for only $3.00 refundable with any purchase.

Featuring The Best of America's Talented Designers!

15. The Honeybee Catalog! The "showcase" for America's most noted designers. A very special collection of dresses, sportswear, weekend wear, accessories, and special occasion wear. Featuring the best of the contemporary market. Famous for fashion, quality, value and service (including free U.P.S. return service!) Over 300 items in a new extra large format. All in full color. Sizes 2-14, 3-13. A four issue subscription $2.00.

Send coupon to: CATALOGS U.S.A. - Box 23039, Rochester, New York 14692

CATALOGS U.S.A.® Your Shopping Guide

Check to the left of each listing the catalogs you want. Enclose check or M.O. for the total, including a $1.00 mailing charge. Allow 4 weeks for delivery. Offer expires February 28, 1986.

- ___ 1. The Talbots ($3)
- ___ 2. Betsey Johnson ($3)
- ___ 3. Bergdorf Goodman ($7)
- ___ 4. Garfinckel's ($3)
- ___ 5. Neiman-Marcus ($5)
- ___ 6. No. Beach Leather ($3)
- ___ 7. Ethan Allen ($3)
- ___ 8. Spiegel/For You ($2)
- ___ 9. Spiegel/Proportion Petite ($2)
- ___ 10. Spiegel/Here's Looking At You, Kid ($2)
- ___ 11. Ujena ($2)
- ___ 12. Wellington (Free)
- ___ 13. Voyages ($3.50)
- ___ 14. Elegance Boutique ($3)
- ___ 15. Honeybee ($2)

total cost of catalogs ordered $ _____
ADD $1.00 MAILING CHARGE $ $1.00
Total Enclosed $ _____

Name_____

Address_____

City_____ State_____ Zip_____

Make check or money order payable to: CATALOGS U.S.A.
No cash or stamps please.

VO 01/01/86

ADVERTISERS: If you would like information on advertising in future Catalogs U.S.A. pages, contact Stanley I. Fishel, 635 Madison Ave., New York, N.Y. 10022 (212) 350-1800.

THE METROPOLITAN MUSEUM OF ART

Spring Catalogue

Spring is just around the corner, and 250 exclusive gifts are just under this cover—The Metropolitan Museum of Art Spring Catalogue. Complete with wonderful ideas for Mother's Day, Easter, and more.

To receive all four 1986 Museum catalogues, send $1.00 to cover mailing costs.

The Metropolitan Museum of Art
255 Gracie Station
New York, New York 10028 AAA6

Name_____
Street_____ Apt._____
City_____
State_____ Zip_____

BOYS CLUB

The Club that beats the streets.

Growing up is hard enough. The streets don't make it any easier. A kid needs a place to grow besides the street. And next to home, there's no place like a Boys Club.

You see, a Boys Club really is more than just a club. It's a place where a kid connects with the promise of a future. No wonder over 1,200,000 kids keep coming to 1,100 Boys Club facilities located all across America.

Let's face it. Beating the streets isn't easy. But with the help of a strong Boys Club, a kid has much more than a fighting chance.

TRAVEL

Into Africa: the ultimate safari in Tanzania

BY WAYNE LAWSON

Top mountain in Tanzania: Kilimanjaro

Always I have wanted to "go to Africa and see the animals." Hasn't everybody? It's just that a persistent set of movie images—insect hordes, falling snakes, and charging rhinos—makes it an easy trip to postpone. Last year, however, East Africa once again nudged its way up on my list of places left to see, so I called my dearest friend, Rusty, who is even more insane about animals than I am, and asked her (with a little swagger in my voice) if she was interested in "going on safari." She said yes, definitely, and we then confessed to each other that we hardly knew what the phrase entailed.

We assumed, at least, that it meant Kenya, and started to call travel agents. Several of them proudly described comfortable lodges with luxurious lounges with plate-glass walls looking out on floodlit salt licks ("They'll buzz your room at any time of night if really rare animals come around"), and quoted prices of about $5000 per person. Then friends and acquaintances began to suggest Botswana, Zambia, Rwanda, and South Africa as less expensive, less traveled alternatives. And while Rusty and I were trying to check out these alternatives and getting more confused by the minute, I happened to meet Mary Lee Settle, the writer, who told me she had just come back from the greatest experience of her life—a two-week tenting safari in Tanzania. She referred me to a company called Overseas Adventure Travel in Cambridge, Massachusetts, and they told me the total cost per person, including air fare from the U.S., was about $3500. I liked the sound of that, and the more I learned about Tanzania in the next few weeks, the better *it* sounded: more animals than Kenya, and fewer tourists.

Rusty said fine, so we bought tickets, got half a dozen shots, took our first malaria tablets, and filled the matching duffel bags we were issued with exactly what we were told to take, down to five pairs of underwear and maximum-strength insect repellent. Not a rugged traveler in my everyday life, I also had to buy a sleeping bag, a rain jacket, and a pair of light thermal long underwear.

We landed at Kilimanjaro Airport on a Sunday and spent the night in Arusha, the country's second-largest city, where the avenues are lined with flame trees the size of oaks, topped by a thousand big orange-red tulip-shaped blossoms. The next day we set out in a converted army truck, which carried sixteen of us as well as a guide, a driver, two cooks, and two weeks' supply of food and water.

"We" were a pleasant mixed bag, ranging in age from about twenty to certified ripeness. We included a Harvard Business School grad, a University of Pennsylvania veterinary student, a New Zealand doctor and his wife, a San Francisco landlord and his, a film editor, a U.S. senator's aide, a Washington litigator, a labor-relations consultant, assorted up-and-coming yuppies, and Rusty and me.

We had to pitch blue nylon tents and take them down again every day or so, when it was time to change sites. Except for one night, mid-trip, when we stayed in a lodge and had a regular shower, we slept in sleeping bags on inflatable mattresses and bathed irregularly, mainly in rivers and streams and with small pans of water from the truck. We frequently had rudimentary outhouses or none at all. However, once we spotted our first giraffes and zebras less than two hours out of Arusha, we never thought to complain.

We did all our animal scouting in the open truck, making two four-hour animal runs a day. The cooks prepared very good meals while we were out on the runs, and Howie Olsen, our guide, an American born in Tanzania, was a cowboy sort of individual in love with the country and encyclopedic in his knowledge of it. If he said, "This river is safe to bathe in," he could tell you why, and you trusted him, and you bathed in it. If he said, "Cape buffalos are mean," he could put starch in his remark by telling you how he had once been

COMMANDER GATTI/F P G

charged by one. You were safe in his hands, and you knew it. You could fall asleep at night to the sound of wildebeests honking and lions roaring because Howie said they would not come near the camp. You forgot about snakes and cheerfully gathered firewood at stops he ordered along the way. He even told you how to spot and deal with scorpions.

We drove about a thousand miles in two weeks, and camped in three major protected areas: the Serengeti, a vast stretch of grassy plains and Hemingway hills some five thousand square miles in size; the Ngorongoro Crater, a steep-walled animal refuge, the floor of which is at an altitude of five thousand feet; and the hilly, fertile area surrounding Lake Manyara. All three areas are incredibly rich in a mix of animal life. The sky is cycloramic; it seems at least twice as vast as the great big sky that vaults the American Southwest. The plains are often covered with red, purple, and orange wildflowers, and the hills are punctuated with baobab, acacia, and wild fig trees.

On an average day, we might see eight or ten other vehicles in as many hours in this remnant of Eden. No guide book, no picture album, no one's slides can begin to prepare you for the abundance of animal life in Tanzania. Animals don't generally come in pairs, they come in packs and flocks and herds and communities and prides: twenty lions together, sixty giraffes, ten elands, twenty topi, fifty impalas, two hundred zebras, thousands of wildebeests, twenty-five elephants, thirty hippopotamuses, ten wild dogs, and everywhere Thomson's gazelles scattered like dandelions as far as the eye can see. Only a few animals seem to come singly or in pairs—cheetahs, rhinos, several cats, oryxes, dikdiks—and therefore they seem incredibly precious and exciting every time you spot one. You have to be very lucky to see a leopard (we weren't, and didn't) because they are nocturnal and stay for the most part in wooded areas. Baboons, on the other hand, sat quietly around our tents watching us most nights.

By the end of two weeks, we could all identify at least twenty-five birds easily, from the secretary bird to the lilac-breasted roller. We spent hours beside two lakes that were shimmering pink with thousands upon thousands of flamingos, and one of the most fascinating hours I've ever spent was passed in watching sixty Nubian vultures clean up the carcass of a wildebeest killed by hyenas.

The funniest sight was a hippo running—lickety-split like a huge mouse—for a distance of three football fields when we surprised him alone on land, far away from water.

And then there was our last night. We were near Lake Manyara, and spent the two hours before the usual incredible African sunset beside a hippo pool. Nothing very fascinating here, I said to myself, as the shutters clicked around me in the truck, and then I realized, as I looked to right and left, that I was in the presence of forty hippopotamuses, a dozen Cape buffalo, twenty wildebeests, a scattering of gazelles, and two riverbanks covered with birds, a multitude of them—pelicans, storks, Egyptian geese, ibises, white-necked cormorants, pied kingfishers, yellow-billed egrets, and spur-winged geese. I had become spoiled.

Many Masai tribesmen live in Tanzania, and they would come to our camp to sell us beaded jewelry or to trade it for what they consider the most marvelous things in the world—T-shirts, blue jeans, and running shoes. They are beautiful, lean people, dressed in togas and lots of ornamental jewelry, and many of them have been driven off the animal preserves by a rigid, socialistic government. In the cities, everyone wants T-shirts too, and every other person you meet offers you an illegal rate of exchange for American dollars. In Mto-wambu, roughly translated as Mosquito River, one Sunday, a group of Christians led me through a banana plantation to the Catholic church, where everyone was so neatly, cleanly dressed that it seemed as if they had died and gone to heaven, their voices and instruments joining in what sounded a bit like that old record of *Missa Luba*.

We flew back by way of Amsterdam and had time for a few hours in the Rijksmuseum. Four Vermeers on one wall are a wonder by any fool's reckoning. But, after fields of giraffes and elephants and lions, they no longer seemed beautiful beyond compare.

Every day, ads appear for safaris to East Africa—personalized safaris, walking safaris, lodge safaris, camping safaris, balloon safaris. Except for April and May, which are the rainy months, you can go any time of year; the best months are July through December. It doesn't really matter which safari you take to begin with; you're sure to want to take more than one. What is certain is that the sooner you go, the more animals you will see. As they were meant to be seen. ▽

An Island Without Bridges.
FISHER ISLAND
Totally surrounded by the waters of Biscayne Bay and the Atlantic Ocean, Fisher Island is comfortably insulated from the rest of the world while only minutes from downtown Miami.
A fleet of luxurious, air conditioned 40-foot launches and car ferries whisk you to and from the Island in elegant comfort.
From 1,850 to more than 3,000 sq. ft., our spectacular Island residences are priced from $300,000.
For more information mail this coupon.
Fisher Island Realty Sales, Inc., 7500 Red Road, Suite C,
South Miami, Florida 33143 • (305) 538-7356, 1-800-624-3251.
Name
Address
City State Zip Phone
This is not an offer to sell or a solicitation of an offer to buy in any state where prohibited, including New York and New Jersey.
VO

VIEW

BY ANDRÉ LEON TALLEY

American dreams: 1986 spring

A gentler sense: Oscar de la Renta's jacquard jacket, trousers

Right, from Geoffrey Beene: illusion lace, a feminine emphasis on body

American collections, for spring 1986, are turning up true-blue U.S.A. clothes: pieces that are sometimes sporty, with a gentler attention to shape. At its best, it's a season of American ease totally devoid of clutter, tricks, and gimmicks.

Some of the best new forecasts: For day, polished suits—with skirts or trousers—come with jackets that are built on softer, curved shoulders. Oscar de la Renta, for one, works in softly sophisticated fabrics: an elongated jacket in linen jacquard, a silk blouse and wool pants in contradictory textures.

Another attractive seasonal direction: navy blue, day or night. A fleet of navy dresses comes sailing through at Geoffrey Beene, Bill Blass, Jackie Rogers. Even Fernando Sanchez is thinking navy stretch lace and chiffon. "It's neater, cleaner than black for spring," says Geoffrey Beene, who shows fifteen navy nighttime styles. The twin sweater set, a distinctly American invention, first made its fashion mark when the Duchess of Windsor wore sweaters from Mainbocher. Halston, in the early 'seventies, signaled a new language for late-day dressing with cashmere sweaters over slim dresses or trousers. Bill Blass, for spring, has taken the sweater to what he calls a new "level of refinement and embellishment" with twelve versions in his lineup; Oscar de la Renta jewels twin-set edges, pairs sweaters with evening skirts.

("View" continued on page 150)

Navy by night: At top, a narrow column at Geoffrey Beene. At Carolyne Roehm, navy turns up as jeweled twin sets and dresses. Above, Bill Blass's new American ease: a red cashmere twin set, taxi-yellow trousers

RODGER DUNCAN, MICHAEL O'BRIEN. Hair by Gabrielle Vigorelli/Moreau Inc.; makeup by Mark Hayles

Oscar de la Renta
ANTRON/LYCRA
SWIMWEAR BY WAVELENGTHS • A DIVISION OF CREST APPAREL
BLOOMINGDALE'S • J.W. ROBINSON'S • SAKS FIFTH AVENUE • SWIM 'N' SPORT

"BUT CATERINA... WHAT DOES S.I. MEAN?"

STILE ITALIANO. THE SYMBOL OF LEATHER GOODS FROM ITALY—LOOK FOR IT ON MANY ITALIAN BRANDS

SPONSORED BY THE ASSOCIATIONS OF ITALIAN FOOTWEAR AND LEATHERGOODS MANUFACTURERS, TANNERS, AND BY THE ITALIAN TRADE COMMISSION, N.Y.C.

VIEW

White Nights

In all three fashion-news capitals—Milan, Paris, and New York—white suits are turning up as a gently attractive option for late-day dressing. Whether they come crisply tailored in white cotton and wool at YSL or long-skirted and softly body-shaped in crepe from Geoffrey Beene, what the suits share is a purity, spareness of line, a certain confidence in the wearing.

In Milan, Gianni Versace and Mario Valentino showed white suits, workable for day to dinner, in glamorous sport shapes refined in luxe fabrics. In Paris, Valentino's slim skirts were topped by cardigan-like white jackets.

Thierry Mugler, a man always big on Hollywood glamour, created new entrance-making impact in "sari" suits. His new jacket, draped like an Indian sari in white toile, is caught at the waist in gold. Beneath it: a short white dinner skirt with an asymmetrical hemline.

Fresh, starkly white new suits for late-day or dinner dressing. Above, Thierry Mugler's white toile side-draped jacket and skirt; above right, Yves Saint Laurent's crisp tailoring, a white suit with slim skirt. For Fendi, Karl Lagerfeld works (right) an elongated, double-breasted topcoat over a short white skirt.

fashion: tv watch

To look for: *Sins*, the upcoming seven-hour mini series on CBS. A glitz-blitz, high-fashion saga, it stars Joan Collins as Helene Junot, head of her own fashion publishing empire and a magazine called *Couture*. Collins, who was fitted for part of the series at the Rome couture house of Valentino, wears easy, topnotch Valentino coats, suits, blouse-and-skirt dressing. Valentino designed thirty-five turnouts in all for Collins, who co-stars in *Sins* with Marisa Berenson and Lauren Hutton. *Left*: Hutton in a ball dress by Michel Fresnay.

("View" continued on page 152)

CLAUS OHM, © J. CAMP/SIPA/SPECIAL FEATURES

Energy Release [illegible] and the body. Smoother [illegible] contours. [illegible] Essential Energy Body [illegible] cleanses, [illegible] and the [illegible] Essential Energy [illegible] body [illegible]

THE ART OF THE BODY

SHISEIDO ESSENTIAL ENERGY BODY CARE

SHISEIDO

ROBINSONS

VIEW

The season shapes up: London, Paris, Milan

In Paris, women with the season's *de rigueur* Prada gold-chain black bag (aubergine ranked as even newer), with their Azzedine dresses, their winter-black stockings and heels elbowed their way to reserved seats in a Tuileries garden tent. Fashion gadabouts, seatless and hungering, blocked entranceways. A film opening? A grand sale?

The scene repeats itself, with variations, each season in London, Paris, Milan. For this spring, London's shows were more civilized. Except, at times, on the runway. At Parachute, women stripped and applied body paint—alongside the warm-weather fashion.

What stood out through spring European collections? Softened jackets. Gentler-on-the-body body dressing. Navy, by night or day. Hair that was longer, softer. Black hair ribbons showed up in every city. Signs of the season were soft makeup (possibly prettiest at Armani), stylish heels (at Jean Muir, in palest suedes), shimmery white legs. A standout, too: the unmistakable—unbeatable—style of Dalma coming down a runway.

> Fashion gadabouts blocked entrances. A film opening? A grand sale?

"Fashion," today, takes on varied guises. In London, street kids still shave their heads (with one long lock for romantic emphasis) or come up with non-God-given shades. Androgeny has become institutionalized: London runways sported equal numbers of boys and girls, both often skirted. The English message: energy, wit, dressing with a difference. At worst, dressing *for* the sake of difference.

In London, truly attractive differences came through at Jean Muir, in flirty navy crepe dresses, weightless jerseys, small jackets—in foulard prints. By day, Jasper Conran's sportswear has turned-out ease; by night, Patricia Lester's tops and long dresses hug the body in Fortuny-type pleating.

In his workroom in Haunch of Venison Yard, Rifat Ozbek cuts narrow black body sheaths with a modern edge, wraps on pale charmeuse sarongs. Buyers and press, checking out this new London name, were coming and going to Ozbek. Coming and going, too: at Scott Crolla's shop, at Stephen Jones for hats with wit, at Manolo Blahnik for chic summer footwear. Oversized rhinestone shellfish pins were the news at Monty Don; grand "jewels" of colored stones at Butler & Wilson. Joseph Tricot favored plump baroque-angel sweaters and bright narrow knits: all, integral parts of the London experience.

In Milan, the Italian way with sportswear—turned out, totally "dressed," a bit flirty—turned up as hip-conscious longer jackets, bustier fitted dresses, skirts with minimal detailing—designed, primarily, to hold a narrow shape. The mini was a runway favorite—also shorts and bicycle pants. Classic pants came cropped for warmer weather, paired with knockout sweaters (Krizia's sparkled with green sequins) for easy dinner dates.

Franco Moschino—Milan's irreverent, "bad-boy" designer—offered his audience red roses or four ripe tomatoes to toss, at will, onstage. Romeo Gigli was the season's hot "new" name; shoppers walked off with Prada leathers and Etro paisleys. From an opening of minimalist black leather dresses to his samurai swordsman close, excitement reigned at Ferre. Armani made the day in his palazzo theater with easy (sometimes open-backed) jackets, skirts and pants with newly elastic waists. Tailored pieces—sparkling jackets, T-shirts, skirts, batiks—turned day to night, beautifully, Armani's way.

The season was set by the time Chanel's Rue Cambon shop was almost stripped of jewels, by the time Jean-Paul Gaultier opened his Place des Victoires boutique—midst blocked-off traffic, carousel, and candied apples. In Paris, "gentler," "nonaggressive," "feminine" clothes were the rule. Azzedine's aubergine leather (or navy denim) dress—roomy at the top, narrow through waist and hips—was almost generic of the season. Sonia Rykiel softened the shape, with style, in knits; Thierry Mugler suited it in white for dinner. Even Comme des Garçons took a decidedly pretty turn: to pale layerings.

Jackets made the dressing difference: a bit smaller, softer—worked as a cardigan at Valentino, with a small back tie in Ungaro's hands, in black-and-knitted or batik versions at YSL. Big spaced prints showed up best at Ungaro, with a linen jacket, layered print-over-print. Navy turned up as new wrapped jersey tops, as the perfect small dress at YSL, a hip-wrapped dress at Tarlazzi.

In the end, classic notions—sweater dressing at night (from Valentino), shirtdressing in white (at Ungaro, YSL, and Chanel) were things to return to, what women want to wear. Wanted, too: the hottest tickets in Paris—for Fashion "Oscars"... and the new Picasso Museum during spring/summer ready-to-wear.

—KATHLEEN MADDEN

FROM A COLLECTION OF BRUNO MAGLI SHOES AVAILABLE AT:

Andre Bellini—Lenox Square, Atlanta; Galleria, Dallas; Bethesda, MD
Arnold's—Beachwood, OH
Auer's—Denver
Balliet's—Oklahoma City
Bloomingdale's—New York; Bergen County; Chestnut Hill; Tyson's Corner; King of Prussia; The Falls; Valley View; Short Hills; Garden City; White Plains; White Flint
Bonwit Teller
Capriccio—LaJolla; Scottsdale
Cohoes Specialty Stores, Ltd.
Danielli—Scottsdale, AZ
Filene's
Godchaux's—New Orleans
Gus Mayer of Alabama—Birmingham
Hess for Her—Baltimore; Washington, D.C.
Hutzler's—Towson, MD
I. Miller Salon—New York
Isabell Gerhart—Houston
J. Pershing—Sacramento
J.W. Robinson—Beverly Hills; Woodland Hills
Jacobson's—Michigan; Florida; Ohio
Joel Parker—San Antonio
John Flynt—Nashville
John Wanamaker—Philadelphia, PA
Joseph—Michigan Avenue; Northbrook; Oakbrook; Randolph Street; Old Orchard; Beverly Hills; Portland; Memphis
Kemps Shoe Salon—Delray Beach; Vero Beach
L.S. Ayres
Leon's—Dallas
Lester Melnick—Dallas
Lewin's—Wichita
Lord & Taylor
Macy's Atlanta—Downtown; Lenox
Marshall Field's—Chicago; Texas
Miss Jackson's—Tulsa
Mr. Jay—Milburn, NJ
Porter's Place at The Denver
Saks Fifth Avenue
Ted Hinson Shoe Salon at Leisure Manor—Tulsa
Woodward and Lothrop

BRUNO MAGLI

VIEW

Sparkling Style:

Camilla Chandon

Above: Camilla Chandon de Briailles, with daughter Syrie, named after her great-grandmother Syrie Maugham. Camilla wears, right, Dior walking suit with Valentino sweater. Left: Jacket and trousers from Dior; below, in Paris, Camilla in sparkling Dior top

Camilla's grandmother, Syrie Maugham, was a personage in her own right. Married to author Somerset Maugham, Syrie created a fashion for the all-white interior in the indolent 'twenties. Sir Cecil Beaton said of her, "Under Syrie's aegis, Mayfair drawing rooms began to look like albino stage sets." Granddaughter Camilla Chandon, New York born, brings those famous style roots into the present.

As the wife of Count Frederic Chandon de Briailles, vice chairman Moët-Hennessy, makers of Moët et Chandon and Dom Perignon Champagnes, Camilla leads several lives, crisscrossing European countries and traveling three months of the year in the U.S.A. Living out of suitcases, she has invented a pitch-perfect routine for easy dressing, for quick versatility, not unlike her grandmother's scheme of the tone-on-tone room. "When you travel as much as I do," she says, "going to gala opening nights in Houston in connection with Moët-Hennessy or a royal performance at Covent Garden in London, having a wardrobe of two colors solves all basic problems.

"I like to travel with all black-and-red or black-and-white," always flooding those turnouts with silk shirts in vivid hues that she finds in Paris boutiques. "I like tailored clothes by Dior for day. They suit me best; and I also like Dior couture at night, often more colorful than my day choices. To feel like a million dollars, I wear Valentino's evening clothes." Her shoes are always from Mancini, Paris: she buys them in triplicate, stocking her Paris flat, Swiss home, hunting castle in Champagne.

("View" continued on page 156)

"Grandmother always gave me wonderful gifts," says Camilla Chandon, who wears her inherited pearls with silk shirts. She remembers, fondly, grandfather Somerset Maugham's Villa Mauresque, where she spent holidays 'til she was nineteen: remembers, especially, the seven terraces. Chandon, today, travels with Schlumberger enamel bangles "to wear with everything," packs for ten days in one suitcase.

ROXANNE LOWIT, HELÈNE BAMBERGER, RODGER DUNCAN

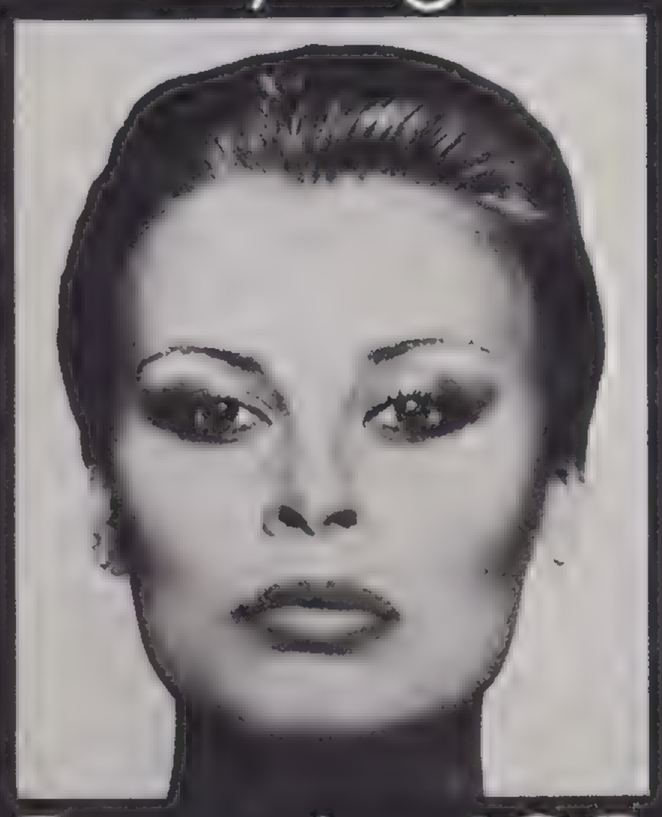
Not your everyday pantyhose.

L'EGGS SHEER ELEGANCE

It's not everyday you find pantyhose that "looks and feels like real silk." L'eggs Sheer Elegance Pantyhose. In Control Top, too. For a touch of light support try Sheer Elegance Silky Support.*

Nothing beats a great pair of L'eggs.®

The best kept secret of any age.



Formula 405.

Aging is inevitable. Yet, why hurry the process?

- **Formula 405**—recommended by dermatologists.
- You'll see results within 10 days—fine lines and dry skin will seem to disappear.
- **Formula 405** will dramatically contribute to healthy, younger looking skin.

Formula 405—at any age your skin will love it.

Light Textured Moisturizer.
New, quick penetrating light cream works invisibly under makeup or alone to help restore softness, smoothness and clarity to dry skin

Enriched Face Cream.
Deep action for drier skins. Restores moisture to ease fine lines and wrinkles. Ideal for outdoor activities.

Moisturizing Lotion.
All-purpose protection for normal and combination skins.

Scientifically Formulated
formula 405
your skin will love it.

B Altman & Co

VIEW

Newswatch: Fashion Oscars

The American film industry has handed out Oscars since 1929; the French awarded their first fashion "Oscars" at the end of the spring '86 prêt-à-porter showings. Twelve hundred people headed to the event at the sumptuous Paris Opera house (a building commissioned by Napoleon III and Empress Eugénie, with a ceiling painted by Marc Chagall in 1964); television offered the excitement to viewers in France (Japan, also). French and "foreign" designers Valentino, Issey Miyake, among others, dressed two hundred models (*left*) in a fashion parade of red; Paloma Picasso, a member of the nominating committee (*above left*) wore YSL; Grace Jones (*above center*) wore Azzedine Alaïa. Carole Bouquet (*above right*) represented Chanel.

Azzedine, for one, walked off with two Oscars. His response: "Whatever the honors, I will be the same—just loving what I do, which is to render women sexy, feminine."

LONDON: LIVE FASHION AID

The music world was the first to perform for Ethiopian relief, when Bob Geldof organized a "Band-Aid" record. Now Geldof has emceed the first fashion-aid benefit at London's Royal Albert Hall. Tickets for satellite viewing at NYC's Palladium club could be had for twenty dollars each, London seats for the November evening cost up to a £125 donation. The evening opened with Calvin Klein ready-to-wear, ended with the Emanuels' winter '85 collection. Included, too: fashion from Armani, Katharine Hamnett, Rifat Ozbek, Issey Miyake—who came with Grace Jones in one of his plastic body molds. Manolo Blahnik, who attended, said: "It wasn't the easiest thing to pull off. But even the YSL couture seemed fresh, after four hours."

New York Lifetime Achievers

Since 1982, The Council of Fashion Designers of America, with over one hundred designers, has held an awards event in January. This year, they salute as lifetime achievers Katharine Hepburn, *right*, for her film and private dressing, and Alexander Liberman, editorial director of Condé Nast. Of Hepburn, costumer Edith Head once said, "Katharine can look any way she wants." Other CFDA awardees: the late Rudi Gernreich, Ray Ban glasses, *Miami Vice*.

("View" continued on page 158)

ROXANNE LOWIT, CLAUS OHM, ERNESTA BACHRACH

Swatch

LYCRA

VIEW people in fashion are talking about what's coming...

Fashion shops, shows, new designer turns...What's up: romance with a modern-dressing edge...Lingerie from the best of Europeans

The news? Come warmer weather, you'll find some of the best news around is a difference in fabrics. Witness Azzedine Alaïa's classic Philip Marlowe trench-coat: for spring, now looking totally new in tan silk. Calvin Klein's or Donna Karan's new take on classic grey trousers is simply—quite beautifully—new Italian-made tropical-weight worsted fabrics. At London's Culture Shock, that weightless menswear wool allows for some very real body-fitting on a suit; at Armani, new wools—so sheer they can be seen through—allow a degree of ease that redefines what a traditional polished wool suit is. Other seemingly small summer differences that make a tremendous difference? Rows of shiny gold buttons give the classic T-shirt dress in navy at Adrienne Vittadini a decidedly "dressed" edge; the matte jersey top turns into real news at YSL. Body-wrapped at the waist, that new top becomes a new classic.

Romantic notions are almost synonymous with spring; in designers' hands, now, you'll find everything from new ways with bareness, to a pristine lace bolero at Bill Blass, to new nude-blush jersey, for night, from Geoffrey Beene. Norma Kamali, most modern of women, has a preference for Victorian-like cotton lace, small buttons, pantaloons and camisoles as her "playwear." Ralph Lauren's "romance" happens at home—in his "Summerhouse" spring home collection: new ginghams, floral chintzes, bed linens in bandana prints, all-white jacquards, a new world of pale-upon-pale home furnishings.

"A small change, a tremendous difference:

some of the best news around is a change in fabrics"

PEOPLE ARE TALKING ABOUT... IN PARIS, THIS MONTH, THE OPENING OF THE NEW MUSÉE NATIONALE DES ARTS DE LA MODE. TRANSLATION: FRANCE'S FIRST-EVER NATIONAL FASHION MUSEUM. FIRST ORDER OF BUSINESS: A SHOW OF CLOTHES THROUGH THE CENTURIES, PIECES ILLUSTRATING THE WORDS OF FAMOUS AUTHORS. COME SPRING, THE MUSEUM GOES MORE UP TO DATE: WITH A RETROSPECTIVE (ONE VERY DIFFERENT FROM THE MET'S) OF YSL FASHION. ...WATCH FOR: A WHOLE NEW WORLD OF LINGERIE, WHEN TWO COLLECTIONS—FROM SONIA RYKIEL, FROM GIORGIO ARMANI—COME, THIS SPRING, TO THE U.S.A. THAT MEANS RYKIEL AT-HOME DRESSING: SOPHISTICATED PIECES OF NAVY OR BLACK CHARMEUSE, PRINTED ROBES IN SILK CHIFFON. ARMANI HAS THE ULTIMATE MAN'S-STYLE PYJAMA IN LINEN, FLIRTY UNDERWEAR. ALL, ARMANI-PERFECT.

NEW, TOO: A GROWING WORLD OF RALPH LAUREN SHOPS, COMING NOW NOT JUST TO NEW YORK BUT ALSO THIS SPRING TO PARIS. LAUREN'S ALL-AMERICAN SPORTSWEAR OPENS IN MARCH AT PARIS'S THOMAS COOK BUILDING, A STONE'S THROW FROM THE MADELEINE. IN THE WORKS, TOO: MORE NEW RALPH LAURENS IN THE U.K. (EDINBURGH, SCOTLAND, AND BATH, ENGLAND, AMONG THEM)—IN ADDITION, OF COURSE, TO HIS CURRENT BOND STREET, LONDON, ADDRESS.

Denim was never like this: for spring, that American staple turns up as the furthest thing ever from jeans dressing. Azzedine Alaïa molds navy denim as the most-polished, body-shaped dress; for Fendi, Karl Lagerfeld cuts his denim as a short strapless dress, a small jacket over print dresses. New, New York City designer David Cameron works denim-like blue silks as long swirly skirts or a curvy day suit; even Ferre's new bustier bikini now comes in blue-jean canvas. It's Fabrice, though, who takes denim this season to the nth degree: in white, as a long strapless evening dress. Its bodice is jet-beaded.

The worlds of art and fashion, it seems increasingly, are forming new alliances, working together as a healthy mix. The impulse may translate as a painterly big shawl or evening dress from designer Michael Katz...or an "Impressionists"-derived blue cashmere sweater and sarong skirt (one Monet would have surely liked) from Giorgio Sant' Angelo. Lynn Bowling, for spring, has a shirt, narrow pants and sleeveless top in a David Hockney-designed gestural brush-stroke silk print. What's coming, too: In downtown New York City, the Pop Shop—filled with the "fashions" of such characters as Stefano and Keith Haring. ...Jewelry-as-art fans should be pleased: New York's Artwear has just opened a new Madison Avenue (at Fifty-sixth Street) "uptown" shop. The news: more jewelry in precious metals, more elaborate pieces from such designers as Ted Muehling and Cara Croninger. Included, too: finds from a stable of new "Artwear" artists. ...Bugle-beaded butterflies on a long white charmeuse dress, jacquard fabrics with butterflies worked into the weaving: if there is a noticeable theme behind Hanae Mori's clothes for this coming season, there is an obvious reason. Hanae Mori has created over one hundred costumes for this winter's new La Scala production of—you guessed it—"Madama Butterfly."

—KATHLEEN MADDEN.

MADE ONLY BY DUPONT
LYCRA®
SPANDEX

VIEWPOINT
by gottex

Calvin Klein

SPORT

WHAT CHANGES FIRST THIS SEASON: A NEW WAY TO THINK ABOUT FASHION

It's natural at this time of year to think in terms of fashion "news." But fashion today is more complex, multitextured. What counts now: a new fashion equation—a combination of what's new plus what's needed together with what delights. Throughout this issue, you'll find the best examples of what's new; the changes to watch from designers in New York, Paris, Milan. But—in the interest of first things first—a word about the basics.

Fashion has to provide answers; it has to work. And what works best for more and more women today is a system—a reliable, a foolproof way of dressing. What makes a system work—basic components: a great-looking raincoat, a terrific pair of pants or skirt, a perfect top—not always the newest thing to step off a runway, but always, if you have the right "basic," the best of its kind. These clothes share a sense of style, have a certain edge; they are not boring: they are pieces you buy, wear, repeat, rely on, replace. The problem, often: finding the replacements—stores don't always make it easy; you have to look long and hard, if indeed, you find them at all. Which is a big mistake: it's not only looking for these clothes; it's worth demanding them—they are the necessary elements in a modern way of dressing and they shoudn't be sloughed off or ignored. They deserve your attention; a store's attention. It's only when the basics have been taken into account, that the changes—the subtle variations that distinguish fashion each season—take on their special meaning.

And as this season starts, things are changing in a very attractive, very charming way. Evidences of a new mood are everywhere. First and foremost in the non-excessive, gentler character of clothes—clothes with smaller, softer shoulders, less pronounced shaping. Another evidence of change: in a new color palette—the most inviting, soft, tint-of-color colors day and night, along with navy as a new anchor for day dressing—in every case, welcome relief from the steady diet of black that prevailed last fall. Another change: in the new lighter weights of fabric that give all clothes a lift—almost weightless wools and new thin jerseys, luxurious silks. And—change in the most immediately apparent, most striking way: a new, sheerer, whiter, shimmered stocking and pale, textured, high-heeled pumps that replace the matte black legs and black shoes of last season.

It's a season when there are new choices for day—the dressing you still need, still look for first—and those choices benefit from a gentler attitude. A season when the best looks still start with a jacket, but a decidedly different jacket; a jacket that's much smaller, whether it's shorter and slightly shaped at the waist, or a longer, laid-back jacket with narrowness through the hip, or a new wrap jacket that holds the body in a definite, but non-aggressive way. What's been eliminated: the exaggerated shoulder, the oversized scale, the big collars and big lapels (and you won't, we promise, miss any of the above).

It's a season when what goes under a jacket takes a more charming, often unexpected turn. Instead of fall's ubiquitous turtleneck or a classic blouse, a small T-shirt in white or a pale color, in a prettier fabric—a shiny or silky knit, for example...or a smaller, barer, cut-in tank top...or a top that's barer still: a cut-out muscle-shaped T-top or one completely bare in back. The most interesting—the most revealing.

It's a season when a gentler attitude also provides interesting alternatives to jacket dressing. Perfect example: the new look, new finish of a sweater and pants—the top, in jersey, small, wrapped, with trim matching trousers; the total effect, very together, very attractive. But the most obvious, most prevalent expression of this easier mood—the season's new sweater-set dressing. What not to expect: a simple, classic twin set. These sweaters have been designed (the operative word) on a new level, with a definite presence, definite style without losing their casual reference. And there is something very engaging about being "dressed" for day in a small, sleeveless navy cashmere pullover and cardigan—its collar and cuffs of white linen, its lining of checked silk—with checked wool trousers; it's pulled-together, easygoing, a knockout.

This same relaxed attitude—this same concept of dressing based on separates—extends to dinner and easy-evening dressing in the most inviting ways. This is modern fashion thinking at its best and it offers new possibilities that replace the "little black dresses" and traditional pyjamas of other seasons. What stands out: sweater-set dressing (again!) done for evening—the charm of a bare tank-top sweater and cardigan in white, dazzle edged, with a long black wrap skirt...or the most beguiling grey cashmere cardigan with white satin cuffs over a white silk top and narrow pants...or the unexpected flirt of a very small-fitting navy sweater tucked into a new-shape navy "sailor" skirt. And what you're seeing this month is just the beginning.

It's a season when what attracts you first to big-evening dressing is the coloring...and what attracts you most—again and again—is white. The new pale colors in the season's best shapes—narrow without being excessively tight—are irresistible; colors such as pale aqua, mauve, raspberry, lemon; sometimes in combination. But there is something about white—in everything from a simple white damask dinner suit to one in white silk crepe to a strapless pleated column of a dress in white—that is memorable.

It's a season of ornamentation that's most effective when it's most subtle reflecting a more low-key, understated approach. And a detail as "small" as strategically placed gold buttons on the shoulder of a navy pullover...or the white satin French cuffs on a new cardigan are details that make all the difference....The best looks of makeup are uncontrived; minimal (neutral) color is used for maximum effect: the finish is there, but never in an obviously made-up way....And hair has a new softness and fullness, more line, more control, often more bangs, without being "overdone."

It's a season of prints...and a good time to remember that all prints are not created equal. The best: exotic in nature, graphic in design, conceived on a much bigger, much bolder scale. The rest—anything small, familiar—is better left alone. And even the best prints are better in single strokes: a brilliant print jacket is enough to change a look; no need to go all the way.

It's a season of fashion delights that strike a particularly beguiling note... the delight of an evening pump in lace, a small butterfly perched on the edge....of a small, striped tank top—all in dazzlng sequins...of unique jewelry—from a modern black onyx choker centered with precious stones to a one-of-a-kind antique watch...and the delight of fantasy at night—new, neon-colored hairpieces for an instant, all-out change.

It's a season when a modern concept of dressing—one that's low-key, laid-back, singularly attractive—has never been more appealing or produced more appealing results. And a season when the way clothes feel is a reliable guide to their desirability, their charm. The way a new jacket feels—soft, small, almost sweater-easy...and, in contrast, how awkward and cumbersome the wrong kind of jacket feels with its excessive shoulder padding, its slide-y nature (especially if it goes over a top that's also too-big, too padded in the shoulder)...the way a new three-inch-wide belt feels at the waist of a dress or jacket as it sharpens the line rather than holds excesses of fabric...the free-spirited feeling—and look—of legs in a skirt that stops at the top of the knee and in a new sheer, shimmered, light-colored stocking....the very easygoing way dinner dressing feels as you slip into a small, sweater-y body suit and wrap a slit skirt on top ...or the new softness of a big evening dress that's gentle without too much draping, too much design, too much of anything. In the end, it's the feeling of clothes that are softer, smaller, much more appealing ...and it's a good feeling, a good start to a new year.

WHAT'S CHANGING:

SYMBOLS OF A NEW SEASON

On these ten pages, expressions of the season's most appealing changes from New York, Paris, and Milan. Starting with a new character to daytime dressing . . . dressing that's based on a modern sense of attractiveness—low-key. unexcessive, but perfectly finished. perfectly dependable—these are clothes to wear, to enjoy again and again. . . . More of what's changing: a new dinner/easy-evening dressing that shares the same relaxed attitude—often the same working-out of separates—without losing an expected sophistication, a necessary style—very inviting, very welcome. . .

Charming symbol: from Oscar de la Renta, *this page*, the essence of a new daytime dressing that starts with a new jacket. Here, a jacket that's shorter, smaller, softer in a beautiful silk/wool basketwork weave. And the total effect—with a white-collared silk blouse, navy wool trousers, a white-buckled belt—couldn't be neater, crisper, or more engaging. Suit, about $1760. Late Feb., Lord & Taylor; Montaldo's; Swansons on the Plaza; Balliet's. These ten pages: Hair, Suga of Suga Salon, NYC; makeup, Tyen of Paris. Details, more stores, see last pages.

Penn

SYMBOLS:

For day . . . a new level of dressing—modern, low-key, based on the ease of jersey

Always at Geoffrey Beene: strong, clear, forward thinking on the question of dressing for day. Answers this season—in a continuing evolution of jersey, and of smaller-but-gentler shapes. Perfect example, *left*: a key shape, key look—his new longer, small-fitting, double-wrap tunic—neat, precise, soft—in red wool jersey over matching red trousers. With the dash of a shiny red slicker-raincoat—a terrific way to look any day, every day (and the coat, on its own, is a wonderful foil for the season's navy!). Wool jersey fabric by Jasco. Top and pants, about $1030; coat, about $780. February at Saks Fifth Avenue; John Wanamaker; Rich's; Jacobson's, Michigan and Ohio; Frost Bros.; Frederick & Nelson, Seattle. . . . The most modern definition of a suit, *right*—Geoffrey Beene's meticulous navy wool knit, with its longer, smaller jacket—gentle in the shoulder, unexcessive in its shaping, held by one button; a small, sleeveless white silk shirt underneath; and a matching narrow navy skirt that reveals the "leg" of the season—whiter, sheerer, slightly shimmered. Wool knit fabric by Dondi. Suit, about $1590. February at Altman's; Nan Duskin; Montaldo's; Dayton's; Jacobson's, Michigan and Ohio. Details, more stores, see last pages.

Penn

SYMBOLS:

The ease of a new jacket dressing . . . the news of "sweater-set" dressing, day to night

Within the framework of dressing that's low-key, quietly attractive, a number of new options. One of the most desirable from Giorgio Armani, *left*, where you expect a certain precision of jacket dressing, a singular concept of day. What's unexpected this season: the new gentleness that underscores that concept. Here, an outstanding new Armani jacket—longer, narrower, softer—in almost weightless grey wool crêpon. And the perfect new pants—elasticized at the waist, yet with all the finish of a classic trouser—in lightweight wool tweed. Jacket, about $1000; pants, about $360. Giorgio Armani Couture. Mid-January at Bloomingdale's; Macy's, San Francisco. . . . Indicative of the season's sophisticated new separates dressing, the appearance of a new "sweater set" on all levels of dressing. A master of this new genre—Bill Blass—whose variations on the theme include day, dinner, and real evening dressing. *Right*: A terrific Blass day-to-dinner sweater set—the small, sleeveless pullover of navy cashmere under the most charming navy cashmere cardigan, with white linen collar and cuffs, a lining of dotted silk crepe de Chine. With chalk-striped navy wool trousers, a navy-and-white belt. Turnout, about $2770. Late March at Saks Fifth Avenue; Nan Duskin; Montaldo's; Jacobson's, Ohio and Michigan. To order at I. Magnin. Details, more stores, see last pages.

Penn

SYMBOLS:

A new attitude for day . . . more easygoing, more polished, more of what's inherently attractive

The idea—the ease—of dressing in a sweater-and-pants transformed into something more...something more finished, something more body-focused without losing the appeal, the softness of the original. That idea, *left,* at Oscar de la Renta expressed in a very inviting way: his top of taupe wool jersey with a cream jersey polo inset, wrapped small on the body, tucked into taupe wool gabardine pants, and held by a wide belt. Top and pants, about $950. Late February at Saks Fifth Avenue; Peggy Peters, Great Neck NY; Kaufmann's; Martha, Palm Beach and Bal Harbour; Balliet's; Frost Bros....In a season when the coat of choice becomes a raincoat...the raincoat of choice from Azzedine Alaïa, *right*—a coat that's roomy without being oversized, classic without being a traditional trench...a coat that's double-breasted and strong and swagger-y without being masculine...a coat that's simply a knockout in a thin, shiny taffeta. About $730. February at Charivari, NYC; Linda Dresner, Troy MI; Maxfield, Los Angeles. Details, more stores, see next to last pages this issue.

Penn

SYMBOLS:

A different approach to evening... a modern concept of dressing based on the idea of separates

The most provocative, most welcome turn to evening—the turn away from classic "little dresses" and traditional gowns to a modern separates dressing that's beautifully worked out, sophisticated, body-conscious, and—always—easy in attitude, in feeling....The difference at night at Saint Laurent, *left,* symbolized by one of his most prophetic, most influential ideas—one of his key jersey tops, unexpectedly bare, small on the body. Here, in navy, tucked into a navy jersey skirt, slit to one side. Top, about $300; skirt, about $1275. Saint Laurent Rive Gauche. Mid-January at Bloomingdale's; Saint Laurent Rive Gauche Boutiques, Coconut Grove; Houston; Dallas; Beverly Hills; I. Magnin....The new evening attitude reflected in the most impeccable dinner suit at Geoffrey Beene, *right:* the jacket, his signature wrap shape,with a narrow, deeply-slit skirt in white silk crepe (the "color," a symbol of more news at night). Suit, about $2290. Late February at Bergdorf Goodman; Balliet's . To order at I. Magnin. Details, more stores, last pages.

Penn

WHAT'S CHANGING: PARIS

A NEW MOOD: SOFTER, GENTLER, VERY BEGUILING

Denis Piel

Key to this new mood: What's best in Paris looks—feels—smaller, softer, easier, has a beguiling, feminine charm. The important differences, what's worth watching, on these eighteen pages...

Here, two terrific looks by Sonia Rykiel, symbols of the season's charm, its more feminine attitude: the new proportion of an easy but never oversized top; the body "held" at the waist or the hip; the delight and polish of ornamental gold buttons, pale or white sheer, shimmery legs, the prettiest high-heeled pumps. *Opposite:* Rykiel's sophisticated banded-at-the-hip tunic, gold buttoned and embroidered, over narrow Bermuda shorts. Tunic, about $475. Shorts, about $220. Turnout, mid-Feb. at Barneys New York; Sonia Rykiel Boutique, Beverly Hills. Tunic, Colitti, Millburn NJ; Ultimo, Chicago; Nordstrom, Seattle.... *This page:* Another variation on the theme: her creamy sweater, wool jersey Bermudas. Sweater, about $625. Shorts, about $215. Turnout, mid-Feb. at Sonia Rykiel Boutique, NYC; Beverly Hills; Hattie, Birmingham MI. Sweater, Colitti, Millburn NJ; Ultimo, Chicago; Nordstrom, Seattle. These eighteen pages photographed in and around the Carlton Inter-Continental hotel at Cannes, a classic rendezvous on the beguiling French Riviera. Hair, Madeleine Cofano for Bruno Dessange, NYC. Makeup, Andrea Paoletti for Puccio & Franco. Details, more stores, see last pages.

PARIS: A NEW MOOD

Emerging from the currents and cross-currents here: a definitive change of mood; a new attitude—softer, more feminine, gentler...but decidedly modern—pure-lined, spare, un-gimmicky. Shapes are very small, often "held" at the hip or waist, very "leggy." One of the season's strengths: the terrific jackets everywhere, over everything, making everything look better...welcome news for most women because a good jacket is the starting point of a good look. Another strength—the new character of separates-dressing. Day and night, a sweater-y ease, but not in the context of casual sportswear. This ease is polished, oriented to femininity, to charm. Also part of this new mood: the low-key approach to ornamentation and make-up. In essence, it's a look that's sensuous but not obvious, attractive but not complicated, clearly meant for real life...and that's the season's strongest appeal.

Jackets, jackets, jackets! Sometimes long, sometimes short; but always smaller, slightly fitted, soft! Perfect example of these pivotal, prophetic jackets, Emanuel Ungaro's, here. Soft-shouldered, soft-tailored, easy; but the body clearly defined, held. *This page:* His cream-and-navy wool plaid collarless jacket over a short, narrow wool/cotton skirt, a cream linen and black chiffon blouse. Jacket fabric by Corisia; skirt and top fabric by Sarti. About $1495. February at Emanuel Ungaro, Boutique, NYC; Jimmy's, Brooklyn NY; Saks Jandel; Rich's; Stanley Korshak, Chicago; Neiman-Marcus....And, *opposite*, his navy-and-white checked wool/silk jacket, with another small skirt in a red mix; another cream linen and black chiffon blouse. About $1300. Skirt and blouse fabric by Sarti. February at Saks Fifth Avenue; Rich's, Stanley Korshak, Chicago; Dayton's; Loretta Blum, Dallas. Details, stores, last pages.

Den's P'el

PARIS: A NEW MOOD

crepe pants . . . for its seasonless ity, for its combination of "laid-back" ease with élan. Cardigan, about $1230. Shirt and pants, about $1165. Shirt fabric, Corisia. Pant fabric, Braghenti. Turnout, late Jan. at Barneys New York; Valentino Boutique Washington DC; Palm Beach; Saks Jandel, Chevy Chase MD; Hattie, Birmingham MI; Ultimo, Chicago. . . . The whole new mood of sweater dressing, the move—day and night—to a smaller, gentler look and feeling, symbolized *this page*, by *Sonia Rykiel's* soft, small-bodied creamy sweater and pants. . . . *Beauty Note:* The mood of the best makeup, like the best dressing, is soft and gentle, i.e. the pretty Charles of the Ritz Mahogany and Cinnamon lipsticks, this page. Details, more stores, see next to last pages this issue.

PARIS: A NEW MOOD

Chances are when one of the season's ubiquitous jackets comes off, what's revealed isn't a shirt or blouse...it's a sleek little top that's bare in some unexpected way. And, nobody does unexpected tops better than Yves Saint Laurent. *Opposite*: As seductive as a deep décolletage, the deep-cut arms and shoulders of his little wool-knit top. Here, with wool trousers, and, in hand, a small, fitted, wool-knit sweater-jacket. Top, about $230. Trousers, about $555. Sweater-jacket, about $565. Saint Laurent Rive Gauche. Mid-Jan. at Saint Laurent Rive Gauche Boutique Femme, NYC. Saint Laurent Rive Gauche Boutiques, Boston; Washington DC; Houston; Beverly Hills; San Francisco....Another wonderful Yves Saint Laurent top, *this page*: for its smallness, the way the jersey wraps, holds the body, for another surprising turn to bareness—the front of this plunge-back top has a clean, simple bateau neck. Top, about $425. Trousers, about $345. Saint Laurent Rive Gauche. Mid-Jan. at Bloomingdale's. Saint Laurent Rive Gauche Boutiques, Quebec and Ontario. ...*Beauty Note*: For its subtlety, and charm, the season's minimal makeup. *Opposite*: Yves Saint Laurent's pale #13 Blushing Powder and #3 lipstick. Details, see last pages.

Denis Piel

PARIS: A NEW MOOD

Outstanding example of the changed character of sweater-and-skirt dinner dressing, *opposite page*, the polish and sophistication of Claude Montana's square-necked, body-close, navy cotton sweater tucked in his navy wool gabardine "sailor" skirt—straight and sleek over the body, then moving out gracefully—it's one of the season's prettiest new shapes, best new ideas. Sweater, about $325. Skirt, about $345. Late Feb. at Macy's; Nan Duskin; Saks Jandel; Ultimo, Chicago; Torie Steele, Dallas; Claude Montana Boutique, Beverly Hills. . . . Season after season, Yves Saint Laurent does superb jersey tunics, usually strict and slim. This season, they were gentler, looser, *this page*, charming in black over his new cropped tan pants. Top, about $345. Pants, cotton/linen, about $265. Saint Laurent Rive Gauche. Mid-Jan. at Saint Laurent Rive Gauche Boutique Femme, NYC. Saint Laurent Rive Gauche Boutiques, Manhasset NY; Boston; Washington DC; Bal Harbour; Palm Beach. In the background, the charming exterior of the Carlton Inter-Continental hotel. For details and more stores, see last pages this issue.

PARIS: A NEW MOOD

The essence of a new mood in fashion, in beauty ... one based on an attractiveness that's uncomplicated, unconstrived. Day and night, makeup is natural looking, in gentle colors. The perfect haircut is softer and fuller, but smooth, controlled. And accessorization is subtle, understated. The gamine, creamy silk crêpe de Chine jacket, this page, by Chanel. Beauty Note: Makeup is a new mood from Chanel. Diamond [illegible] rouge ... Another Chanel opposite. The appeal [illegible] the season's shorter, much-smaller jacket, even more appealing for its bright colors. Jacket (Agnona wool/silk fabric), about $1190. Shorts, about $380. Feb. at Barneys New York; Chanel Boutique, Beverly Hills. Details, see last pages.

PARIS: A NEW MOOD

The best prints in town were big, exotic, vibrantly colored. And, you saw them at their very best in Emanuel Ungaro's wonderful jackets. Here, in his unique, dynamic color/pattern mixes, *opposite page*, a long, wide-shouldered, easy silk jacquard jacket paired with a very short, very narrow silk dress. Fabric by Rainbow. Jacket, about $1450. Dress, about $1250. February at Bergdorf Goodman; Barton Sligh's; Neiman-Marcus; I. Magnin. . . . And, *this page*, another long, soft vibrant silk jacket over a bustier and longer, leggy silk skirt, the waist held by a cummerbund. Fabric by Etro. Jacket, about $1595. Bustier and skirt, about $2595. Feb. at Neiman-Marcus. Details, more stores, last pages.

PARIS: A NEW MOOD

Continuing, taking hold: the idea (its time has come!) of low-key, easy sweater-and-skirt dressing at night. Perfect expression of how exciting and modern the idea can be: the irresistible charm and flirt of Jean-Paul Gaultier's little jacket and cropped pullover with a "slip" skirt that's spirited, tiered... leggy! Jacket, about $335. Sweater, about $310. Skirt, about $650. March at Dianne B., NYC. Jacket and sweater at Emphatics, Pittsburgh....

Beauty Note: Another irresistible idea—the sensuous but subtle charm of a perfect, minimal makeup. From Revlon, a smudge of Spirited Rose and Midnight Plum eye shadows; Soft Lustre blusher in Nouveau Rouge; Metro Mango lipstick. Details, next to last pages, this issue.

Denis Piel

PARIS: A NEW MOOD

Symbol of what's most appealing, most attractive about the changes this season: the fresh, uncontrived quality of the look on this page. It starts with subtle but very effective makeup. The soft, pretty colors here from Estée Lauder—Newport Beige Fresh Air base, dusted with Ecru translucent face powder, the sheerest touch of Rose Cafe Natural blush; Sunrise Peach Shadow on the upper lid; Rustic Rose lipstick. The sweater—Valentino's crew-neck cashmere, its sleeves sparkled; its attitude relaxed, modern. The only ornamentation—a sparkled chiffon scarf just tied around the hair. That's it. Period. There's simply no need for anything more. Sweater, about $1385. Late Jan. at Bergdorf Goodman. Details, next to last pages.

Denis Piel

WHAT'S CHANGING: MILAN

A MORE ATTRACTIVE ATTITUDE

A new season in Milan — a season of jackets — seen everywhere, with everything — cut longer and narrower and forming the starting point of a whole new line and proportion . . . jackets that often come off to reveal unexpected bareness . . . It's a season of dressing in pretty, pale colors, in navy, and in strong, spaced prints

Unmistakable change: to a different proportion, to a narrow, elongated, and very sleek [illegible] Gianfranco Ferré's tunic in navy jersey over a red patent skirt, with gold at the hem. Top, about $450. Skirt, about $325. Mid-January at Neiman Marcus. All these pulls photographed at the Castello di Rivoli, a Renaissance castle "reborn" as the Museum of Contemporary Art in Turin. Here, "Lovers in Rome" by Marisa Merz; more information, last pages. These sixteen pages: Hair, Madeleine Cofano for Bruno Dessange, NYC; makeup, Laura Mercier. Details, last pages.

Sheila Metzner

MILAN

Hallmarks of the season: a prettier way with color, a bolder way with prints...

Symbols of change —the length, the leanness, and the pretty coloring, *opposite page*, of Gianfranco Ferre's long, narrow pink safari jacket and even narrower, even paler-pink pants. Turnout, about $1335. Mid-Jan. at Barneys New York; Nouvelle Boutique, East Norwich NY; Saks Jandel; Neiman - Marcus; Giorgio, Beverly Hills...*This page*: In a season of big-scaled prints, variations at Ferre. *Near left*, his new-shape cotton jacket over a matching skirt. Jacket and skirt, about $1400. Mid-Jan. at Barneys New York ...And, *center left*, his black wool turtleneck with a wide inset of printed cotton; narrow shantung pants; an obi sash. ...*Beauty Note:* The striking color in makeup, *left*—a mix of Silver, Grey and Purple on eyes from Christian Dior's Scarabee Platinum Palette.... *At the Castello di Rivoli:* A look at the frescoed music room, *opposite page*. Details, more information, last pages.

Sheila Metzner

MILAN

A change—in the idea of evening . . . in the new character of "separates," . . . "prints"

Outstanding in Milan —Giorgio Armani's show-stopping evening dressing, starting with a simply outstanding jacket, *this page*, in his signature batik. Another change: the slender lines releasing into a fuller skirt. Jacket, about $3600; skirt, about $3500. Turnout late Feb. at Giorgio Armani Boutique, NYC. Skirt at Robinson's, California. . . . More of the changing proportion, *opposite page, left*, Armani's pullover of transparent sequins on silk chiffon, over a polka dot silk pullover with a dazzling batik skirt. Blouse, about $1750; underblouse, about $515; skirt, about $5500. Turnout late Feb. at Giorgio Armani Boutique, NYC. Skirt at Robinson's, California. . . *Opposite right*, the sensation continues, with Armani's superb batik jacket over his silk skirt and, here, a checked underskirt. Everything, both pages, Giorgio Armani Evening Couture. Jacket, about $3600; skirt, about $3500. Turnout late Feb. at Saks Fifth Avenue, NYC. Skirt at Robinson's, California. . . *At the Castello di Rivoli:* The three-hundred-year-old "Cage Room." Details, see last pages.

Sheila Metzner

MILAN

A very clear statement: of length, of spareness... of a change in fabrication

The narrowest—purest—new jacket dressing, *this page*: Gianfranco Ferre's long, trim, black silk jacket buttoned to a high small collar over very slim black silk satin pants—nothing could be simpler, or more effective. (Equally effective—the touches of red in accessories.) Jacket and pants, about $2125. Saks Fifth Avenue; Nouvelle Boutique, East Norwich NY; Ultimo, Chicago. ...*Opposite page*: The elongation, the spareness from Giorgio Armani Couture—a navy wool long jacket, over a pearl-grey silk T-shirt and grey crêpon shorts. Jacket, about $980; shorts, about $380; top, about $330. February at Giorgio Armani Boutique, NYC; Louis for Women, Boston; Ultimo, Chicago; Hattie, Palm Beach and Scottsdale AZ; I. Magnin.... *At the Castello di Rivoli*: Giulio Paolini's wood, plaster, and fabric sculpture, *this page*. Details, more information, see next to last pages.

Shelia Metzner

MILAN

Different areas of interest: a new hold on the hips; a new, unexpected bareness . . .

One of the season's strong points—a new sense of "hold." Case in point, *opposite page:* Gianni Versace's new take on a minidress—a crushed silk top with attached ribbed skirt—worn here held on the hip as a long top over black ribbed pants. Top, about $532. Pants, about $312. Altman's; Gianni Versace Boutiques Miami; Chicago; Scottsdale; Dallas; Lawrence Covell, Denver. . . . Another new twist—on bareness—from Versace, *this page:* a silk "muscle" top, with a straight crushed-linen skirt and, not shown, a matching nipped-waist jacket. Jacket and skirt, about $775. Top, about $390. Gianni Versace Boutiques, NYC; Miami; Houston; Beverly Hills; San Francisco; Suzy, Great Neck NY. . . . *Beauty Note:* Another innovation—the scent of Parfum Gianni Versace. . . . *At the Castello di Rivoli:* Recent oils by Emilio Vedova. Details, more stores, next to last pages.

Sheila Metzner

MILAN

The ultimate in unexpected design: sport bars, long lengths, and narrow ones throughout

Sheila Metzner

Sheila Metzner

MILAN

The message comes through loud and clear: There's a whole new scale to prints...

From Milan: An explosion of prints, innovatively-styled, inventively-mixed. It's what you see, *opposite page*, from Missoni, in their new-proportion, narrowing cotton jersey "face" dress, worn here as the longest top over narrow cotton jersey graffiti pants. Top, about $395. Pants, about $220. Late February at Missoni Boutique, NYC; Kaufmann's; Jacobson's, Ohio and Michigan; Neiman-Marcus. Top at I. Magnin...From Fendi, *this page*: the sparest, smallest dressing, the splashiest prints—their soft silk dress, held at the waist, in a free-for-all of color, with a short, small silk jacket. Jacket and dress, about $1250. March at Bergdorf Goodman; Fendi Boutique, Short Hills NJ; Neiman-Marcus. *At the Castello di Rivoli*: A colorful oil by Mario Merz, *this page*. For details, more information, stores, last pages.

MILAN

Continued variations on the shift in proportion; the attractive simplicity in dressing...

What you see first: an elongation of line, a smallness, a spareness. From Complice, *left*: a longer and leaner khaki linen jacket and matching pants, with a polo shirt and shimmering khaki coat. Jacket, about $430; pants, about $200; coat, about $490; top, about $195. February at Bergdorf Goodman; Suzy, Great Neck NY; Claire Pearone, Troy MI; Neiman-Marcus; Lina Lee, Beverly Hills; Maxfield, Los Angeles. ...From Genny, *this page*: a sherbet-colored silk wrap dress, worn as an elongated tunic over very narrow pants. Dress, about $460. Charivari, NYC; Neiman-Marcus; Perkins Shearer, Denver; Amen Wardy, Newport Beach CA; Giorgio, Beverly Hills.... *Beauty Note*: The color in makeup—Canyon Umber lipstick, from Merle Norman...*At the Castello di Rivoli*: The Renaissance-age "Wood Room," *opposite*. Details, more stores, last pages, this issue.

Sheila Metzner

Peace to the World

Nobel Prize winners Bernard Lown, of Boston, and Yevgeny Chazov, of Moscow, have declared their own truce in the Cold War—a small miracle of our age.

BY THOMAS POWERS

The friendship and collaboration of these two men is one of the small miracles of the age. The American, Bernard Lown, and the Soviet, Yevgeny Chazov, both leading heart specialists, transcended Cold War politics to found the International Physicians for the Prevention of Nuclear War, an organization that's now been awarded the Nobel Peace Prize. Given in the past to Bishop Desmond Tutu, Lech Walesa, Andrei Sakharov, and Dr. Martin Luther King, Jr., the prize confers an enduring moral authority. What its recipients say is forever after accorded great weight.

The prize is always controversial. This time, critics immediately demanded to know why Soviet doctors never attack the Soviet government—exactly the sort of question Chazov feared five years ago, when Lown first proposed that Soviet and American doctors join to explain the danger nuclear war poses to the world's health.

Lown had been worrying about this for twenty years, ever since he had listened to a speech by the British peace activist Philip Noel-Baker, in 1960. During the 1970s, he worked with Chazov in Moscow on the problem of sudden death caused by heart failure. Lown asked himself, how could they spend so much effort to save lives one at a time and yet neglect a danger that threatened the whole world? In 1980, he wrote Chazov and, then, went to see him in Moscow. Chazov was not interested. He was too busy. Among his patients were Leonid Brezhnev and other members of the aging Soviet Politburo. An incautious word can wreck a career anywhere in the world, but in the Soviet Union, one's toes are perhaps a little closer to crossing a dangerous line. Perhaps Chazov reflected on this. That night he went home and spoke to his daughter, also a doctor. "You say I've been working too hard," he said. "What do you think of this crazy American's idea?" Chazov's daughter did not hesitate. "You should do it, not because of you but because of your grandson!" she told him.

In December 1980, Lown and Chazov—each with two colleagues—met in Geneva to work out the principles of the IPPNW. The new group first met the following year, outside Washington, DC, and it has continued to meet regularly since, to address letters to Soviet and American leaders and to publish papers on the medical consequences of nuclear war. Chazov says there are four million doctors in the world and he hopes to recruit half of them. The group's members have no special expertise in solving international conflicts; but their training as doctors gives them a vivid sense of the consequences of failing to do so. They really know that the medical profession cannot handle a disaster on the scale of a nuclear war.

In the four years that Lown and Chazov have run the IPPNW together, there have been many opportunities for things to go wrong. During a Soviet television broadcast of an IPPNW show in December 1982, Lown dismissed civil-defense measures as hopelessly inadequate to the task—this in a country with a vast civil-defense program. Chazov said he'd done the right thing. In 1983, European members of the IPPNW wanted to issue a statement condemning American plans for deployment of Pershing and cruise missiles. American doctors refused, and the Russians backed them up. The European doctors were furious. Lown was grateful.

In 1914, the soldiers of Europe, acting on no authority but their own, suspended the First World War for a day to celebrate Christmas. This was a gesture that should have been heeded. In their own way, Lown and Chazov have declared a small truce in the war we call cold.

Thomas Powers, *whose most recent book is "Thinking about the Next War," is writing a history of strategic weapons.*

Bruce Davidson

BERNARD LOWN AND YEVGENY CHAZOV

Female

Margaret Atwood, at forty-six, has become one of the most important and provocative writers of her generation. Her new novel, *The Handmaid's Tale*, is powerful prophecy . . . and every woman's nightmare.

INTERVIEW BY LE ANNE SCHREIBER

It is clear that Margaret Atwood is going to last. Each of her twenty-four books has had its detractors as well as its admirers, but Atwood, at forty-six, has proven herself to be one of the most intelligent and talented writers to set herself the task of deciphering life in the late twentieth century.

She is also one of the most unpredictable. Atwood has published as poet, novelist, critic, essayist, short story writer, and social historian. From novel to novel, she switches from humorist to social realist to fantast; even within a single work, she can shift from intense lyricism to the most cold-eyed irony, from deadpan description to bizarre flights of imagination.

The same quick changes mark the nature of her days. At 7:30 A.M. one recent morning, dressed in sweatshirt and jeans, she was a parent, fixing breakfast for her nine-year-old daughter, Jess, before sending her off to school. By noon, with her unruly brown hair tucked up under a broad-brimmed black hat that hid her face, she was the celebrity protecting herself from the curiosity of passersby. That evening, hair loosed again, and cool, clear blue eyes ready to make contact, she was the political activist, former chairman of Canada's Writers Union, reading a passage from her latest novel at a benefit for a Toronto bookstore that had been closed on charges of obscenity.

She was reading from *The Handmaid's Tale*, scheduled for American publication next month. It is Margaret Atwood's *1984*, and in it, she takes on another guise—that of prophet. *The Handmaid's Tale* is a topical book, and yet one can discern in it certain preoccupations that have been central to Atwood's writing from the beginning. Various as they are, all her novels—from her first, *The Edible Woman*, through her second and most acclaimed, *Surfacing*, to her last, *Bodily Harm*—reveal a concern with the extreme malleability of women.

Long before American feminists or French theorists made us conscious of such things, Margaret Atwood was a deconstructionist of female identity, alert to the ways we weave and unravel ourselves, using whatever materials our culture puts in our hands. "That may have something to do with the fact that I really did grow up in the north woods," says Atwood, who speaks of herself as someone who was introduced to conventional social roles too late ever to mistake them for natural states of being.

Atwood's father was an entomologist, and much of her childhood was spent in unpopulated areas of northern Quebec and northern Ontario where her father did field research for Canada's Department of Lands and Forests. It was, of necessity, a very insular existence. "It was neither an English-speaking nor a French-speaking environment. It was a nothing-speaking place. There were people within sight but not within sound. There were no movies. It was before TV. We could hardly get radio. Just family. And books."

In the coldest winter months, however, the family took refuge in Ottawa where, among other things, Margaret watched her mother put on "a whole other identity than the one she wore in the north woods." As a child growing up in the 'forties, she could see that when her mother came to the city and put on dresses, she put on much, much more as well. "And I suppose from that I got the idea that the thing wasn't set, wasn't determined, you could rearrange yourself, you could change your presentation," Atwood says. "Nor did it have anything particularly life-threatening to do with your essence. You could do several things, be several things, have several appearances, and remain the same person."

The discovery that women were quick-change artists was more fascinating than disturbing; Margaret began collecting women's fashion magazines, studying them and decorating the walls of her backwoods bedroom with pictures of the costumes and disguises available to her.

For Atwood, the fact that we are malleable creatures isn't a problem in and of itself. "The problem," she says, "is the pressure to believe that the mode of behavior that is required *is* the essence, *is* what you are. That's what we all have to resist." And the nightmare is the kind of society she created in *The Handmaid's Tale*, one whose methods of social control are so encompassing that we are fixed inalterably in the shape chosen for us.

The novel is set in the United States of the not-too-distant future, after a bloody coup d'état has installed a neo-Puritan dictatorship. The rationale of the governing class—called "Commanders

---

Le Anne Schreiber *lives and writes in upstate New York.*

Duane Michals

Trouble

of the Faithful''—is religious fundamentalism, but their goal is to make women utterly subservient to the needs of the state, which is threatened by an epidemic of infertility. Abortion, birth control, and homosexuality are hanging crimes. Childbearing is the highest good, and every woman is assigned to one of several very specific sexual roles depending on her fertility quotient. ''The society I've constructed is one that the sociobiologists say is the norm for human society,'' Atwood says. ''Polygamous men; the higher you are in the power structure, the more women you get; and a very controlled function for women. That's what they say the human norm is.''

It's a scenario that seemed crazy to Margaret Atwood when she began writing, but only too plausible by the time she finished the book. ''It's logical, you see, it's logical,'' Atwood says as she sits in the living room of her Toronto home, riffling through a huge file of newspaper clippings she collected while working on the book. ''There's a bill before Parliament in Saskatchewan right now that would require a woman to get the signed consent of her nearest male relative before having an abortion. Here's a piece about falling birth rates in Scandinavian countries. In Rumania, they've already passed laws: no abortion, no birth control, compulsory pregnancy tests every month.''

The Handmaid's Tale began, however, not with clippings and file folders, but as all Atwood novels begin, with ''a scene or visual image of some kind'' that comes unbeckoned. In this case, ''the scene was of women walking down a street in long, red dresses and white, face-concealing bonnets, and a second scene of a public execution, with hooded figures hanging on a wall.''

When Atwood explored the images, she ''quickly established that this was not an historical novel. And it was not set somewhere else in the world. So that left one other place for it to be, and that was the future.''

And the clippings, more often than not, came after the fact; that is, they announced the existence of something that Atwood had already included as part of her imaginary future world. At this point, Atwood says, there's not a single detail in the book that does not have a corresponding reality, either in contemporary conditions or historical fact. Some of this was intentional on her part: ''For instance, the collective hanging in which everyone holds on to a length of the rope, that's from an English village in the seventeenth century.'' Much was unwitting: ''The scene of the funeral for a bottled embryo. I thought the unconscious source for that was Pogo, the mother frog who wheeled her tadpole around in a jar. Then in the mail the other day arrived a clip about how this kind of ceremony had now been done in California.''

Neither ceremony nor custom is the enemy for Atwood—''We're a very boring nuclear family,'' she says of herself, the novelist Graeme Gibson, and their daughter. As long as custom isn't mistaken for natural law—''After fourteen years together, we still have no plans to marry.'' The distinction between custom and nature is crucial for Atwood. Without it, there would be no room for the kind of rearrangements that have been vital to her life and her fiction. ''The mainline social novel is of limited appeal to me,'' she says. ''I wrote one, *Life Before Man*. Nobody reappeared from the dead. It takes place in the actual middle of a middling city, in the middle class, in the middle of their lives, and everything about it is right in the middle, and it's very claustrophobic. I'd rather go off into byways. I'm interested in edges, undertows, permutations, in taking things that might be viewed as eccentric or marginal and pulling them into the center.''

THE HANDMAID'S TALE

For Handmaids in Gilead, life is a tightrope. In an unsure world where having children is the highest good, can they procreate fast enough to gain a little security? Can they please the Commanders without antagonizing the Wives? Any breach of conduct by a Handmaid—particularly before she has proved her fertility—carries with it enormous danger.

This is a reconstruction. All of it is a reconstruction. It's a reconstruction now, in my head, as I lie flat on my single bed rehearsing what I should or shouldn't have said, what I should or shouldn't have done, how I should have played it. If I ever get out of here—

Let's stop there. I intend to get out of here. It can't last forever. Others have thought such things, in bad times before this, and they were always right, they did get out one way or another, and it didn't last forever. Although for them it may have lasted all the forever they had.

When I get out of here, if I'm ever able to set this down, in any form, even in the form of one voice to another, it will be a reconstruction then too, at yet another remove. It's impossible to say a thing exactly the way it was, because what you say can never be exact, you always have to leave something out, there are too many parts, sides, crosscurrents, nuances; too many gestures, which could mean this or that, too many shapes which can never be fully described, too many flavors, in the air or on the tongue, half-colors, too many. But if you happen to be a man, sometime in the future, and you've made it this far, please remember: you will never be subject to the temptation of feeling you must forgive, a man, as a woman. It's difficult to resist, believe me. But remember that forgiveness too is a power. To beg for it is a power, and to withhold or bestow it is a power, perhaps the greatest.

Maybe none of this is about control. Maybe it isn't really about who can own whom, who can do what to whom and get away with it, even as far as death. Maybe it isn't about who can sit and who has to kneel or stand or lie down, legs spread open. Maybe it's about who can do what to whom and be forgiven for it. Never tell me it amounts to the same thing.

I want you to kiss me, said the Commander.

Well, of course something came before that. Such requests never come flying out of the blue. I went to sleep after all, and dreamed I was wearing earrings, and one of them was broken; *(Continued on page 210)*

EXCERPTED FROM *THE HANDMAID'S TALE*, BY MARGARET ATWOOD, TO BE PUBLISHED IN FEBRUARY BY HOUGHTON MIFFLIN COMPANY, BOSTON. COPYRIGHT © 1986 BY O.W. TOAD, LTD. REPRINTED BY PERMISSION.

He wanted me to kiss him. . . . This is one of the most bizarre things that's happened to me, ever

(Continued) nothing beyond that, just the brain going through its back files, and I was wakened by Cora with the dinner tray, and time was back on track.

"It a good baby?" says Cora as she's setting down the tray. She must know already, they have a kind of word-of-mouth telegraph, from household to household, news gets around; but it gives her pleasure to hear about it, as if my words will make it more real.

"It's fine," I say. "A keeper. A girl."

Cora smiles at me, a smile that includes. These are the moments that must make what she is doing seem worthwhile to her.

"That's good," she says. Her voice is almost wistful, and I think: of course. She would have liked to have been there. It's like a party she couldn't go to.

"Maybe we have one, soon," she says, shyly. By *we* she means me. It's up to me to repay the team, justify my food and keep, like a queen ant with eggs. Rita may disapprove of me, but Cora does not. Instead she depends on me. She hopes, and I am the vehicle of her hope.

Her hope is of the simplest kind. She wants a Birth Day, here, with guests and food and presents, she wants a little child to spoil in the kitchen, to iron clothes for, to slip cookies into when no one's watching. I am to provide these joys for her. I would rather have the disapproval, I feel more worthy of it.

The dinner is beef stew. I have some trouble finishing it, because halfway through it I remember what the day has erased right out of my head. It's true what they say, it's a trance state, giving birth or being there, you lose track of the rest of your life, you focus only on that one instant. But now it comes back to me, and I know I'm not prepared.

The clock in the hall downstairs strikes nine. I press my hands against the sides of my thighs, breathe in, set out along the hall and softly down the stairs. Serena Joy may still be at the house where the Birth took place; that's lucky, he couldn't have foreseen it. On these days the Wives hang around for hours, helping to open the presents, gossiping, getting drunk. Something has to be done to dispel their envy. I follow the downstairs corridor back, past the door that leads into the kitchen, along to the next door, his. I stand outside it, feeling like a child who's been summoned, at school, to the principal's office. What have I done wrong?

My presence here is illegal. It's forbidden for us to be alone with the Commanders. We are for breeding purposes: we aren't concubines, geisha girls, courtesans. On the contrary: everything possible has been done to remove us from the category. There is supposed to be nothing entertaining about us, no room is to be permitted for the flowering of secret lusts; no special favors are to be wheedled, by them or us, there are to be no toeholds for love. We are two-legged wombs, that's all: sacred vessels, ambulatory chalices.

So why does he want to see me, at night, alone?

If I'm caught, it's to Serena's tender mercies I'll be delivered. He isn't supposed to meddle in such household discipline, that's women's business. After that, reclassification. I could become an Unwoman.

But to refuse to see him could be worse. There's no doubt about who holds the real power.

But there must be something he wants, from me. To want is to have a weakness. It's this weakness, whatever it is, that entices me. It's like a small crack in a wall, before now impenetrable. If I press my eye to it, this weakness of his, I may be able to see my way clear.

I want to know what he wants.

I raise my hand, knock, on the door of this forbidden room where I have never been, where women do not go. Not even Serena Joy comes here, and the cleaning is done by Guardians. What secrets, what male totems are kept in here?

I'm told to enter. I open the door, step in.

What is on the other side is normal life. I should say: what is on the other side looks like normal life. There is a desk, of course, with a Computalk on it, and a black leather chair behind it. There's a potted plant on the desk, a pen-holder set, papers. There's an oriental rug on the floor, and a fireplace without a fire in it. There's a small sofa, covered in brown plush, a television set, an end table, a couple of chairs.

But all around the walls there are bookcases. They're filled with books. Books and books and books, right out in plain view, no locks, no boxes. No wonder we can't come in here. It's an oasis of the forbidden. I try not to stare.

The Commander is standing in front of the fireless fireplace, back to it, one elbow on the carved wooden overmantel, other hand in his pocket. It's such a studied pose, something of the country squire, some old come-on from a glossy men's mag. He probably decided ahead of time that he'd be standing like that when I came in. When I knocked he probably rushed over to the fireplace and propped himself up. He should have a black patch, over one eye, a cravat with horseshoes on it.

It's all very well for me to think these things, quick as staccato, a jittering of the brain. An inner jeering. But it's panic. The fact is I'm terrified.

I don't say anything.

"Close the door behind you," he says, pleasantly enough. I do it, and turn back.

"Hello," he says.

It's the old form of greeting. I haven't heard it for a long time, for years. Under the circumstances it seems out of place, comical even, a flip backward in time, a stunt. I can think of nothing appropriate to say in return.

I think I will cry.

He must have noticed this, because he looks at me, puzzled, gives a little frown I choose to interpret as concern, though it may merely be irritation. "Here," he says. "You can sit down." He pulls a chair out for me, sets it in front of his desk. Then he goes around behind the desk and sits down, slowly and it seems to me elaborately. What this act tells me is that he hasn't brought me here to touch me in any way, against my will. He smiles. The smile is not sinister or predatory. It's merely a smile, a formal kind of smile, friendly but a little distant, as if I'm a kitten in a window. One he's looking at but doesn't intend to buy.

I sit up straight on the chair, my hands folded on my lap. I feel as if my feet in their flat red shoes aren't quite touching the floor. But of course they are.

"You must find this strange," he says.

I simply look at him. The understatement of the year, was a phrase my mother uses. Used.

I feel like cotton candy: sugar and air. Squeeze me and I'd turn into a small sickly damp wad of weeping pinky-red.

"I guess it is a little strange," he says, as if I've answered.

I think I should have a hat on, tied with a bow under *(Continued on page 269)*

Jerry's girls

Here's a celebration—of women; of triumphantly tried and oh-so-gloriously true Broadway tunes; of high-octane maturity; of having an uncomplicated, happy time in the theater. Direct cause: the man with the jazz-boy smile *(center)*—composer-lyricist Jerry Herman (*Hello, Dolly!, Mame, La Cage aux Folles*—Carol Channing, Angela Lansbury, Ginger Rogers, Pearl Bailey, Ethel Merman, and even George Hearn's Zaza belting out the tunes). His surround here: his newest incomparables. Leslie Uggams, *left;* Dorothy Loudon, *top;* Chita Rivera, *right*. The rest of the revelers complete the entire cast of *Jerry's Girls*, billed as "Broadway's first all-female musical entertainment." The high-time revue is definitely on its way back; and the grand surprise of this one is that the all-females sing, dance, act all-Herman—the best of his last twenty-five years. Hello, Jerry! You're right back where you belong!—L.L.

Details, last pages

estée lauder: face to face

What becomes a tycoon most? Titanic self-confidence, psychic intuition, and a strong streak of the doting aunt brought Estée Lauder to the head of a cosmetics empire. Here, an intimate glimpse of the face that launched a million faces.

BY JOAN JULIET BUCK

In medias res: lunchtime at Le Cirque. Estée Lauder has the corner table. She is splendid in an Ungaro dress of magenta and black silk, with a matching hat. She believes in matching hats—"I always get an extra bit of fabric and take it to a milliner. A hat gives a finished look." Estée Lauder is remarkably good looking, more than she was a few years ago. Her face has taken on a faint touch of Lilli Palmer—cheekbones, arched eyelids. Her book, *Estée, a Success Story*, has just come out, and Le Cirque's patrons, who are Estée Lauder's friends and customers and buyers of the book, come to the table to compliment her. They talk about the book, about her looks, about how she was on television that morning. She notices everything that is going on, comments on the incongruity of a certain group at a table farther back, announces who will be late at the ladies' table next to hers. The waiter comes over, excited. "Mrs. Lauder, oh, Mrs. Lauder, you know who called me just now? Your friend." A knowing-waiter look belies the reticence. "Uhmnnnn," he hums, full of the secret. "Nancy?" asks Mrs. Lauder. "Hummmnn!" the waiter confirms. "I had lunch with her yesterday. She's here for the United Nations," says Mrs. Lauder.

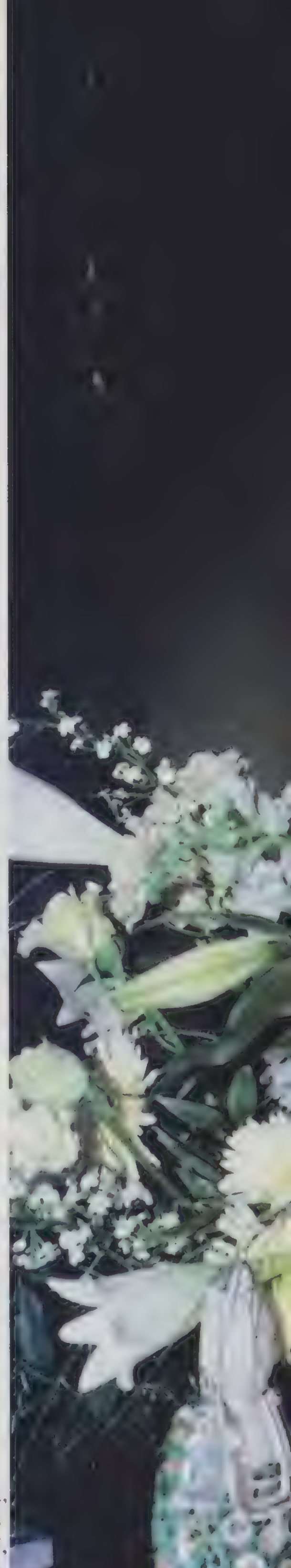
Mrs. Lauder is about to go to Washington for dinner at Hummmnn's White House with Princess Di. Princess Di requested three guests specially: Bruce Springsteen, Robert Redford, and Estée Lauder.

A woman comes to the table. Chanel suit, accent. Madame X from Europe, who says, "that dress has been all over the place now; you must never get rid of it. This is going to be for a museum." Estée Lauder smiles. When Madame X is gone, Estée Lauder confides: "Because I have a hat and a dress, she thinks they're the same ones as on the book cover. I have to laugh."

Lunch is ordered: for Mrs. Lauder, consommé with lots of rice, broiled flounder. She has had a delicate stomach since her husband died three years ago. "Flounder à la Mrs. Lauder," says the waiter. "I never heard it called that before," says Mrs. Lauder. "Make sure it's very well cooked on both sides." And to me, "You have to have fish really well cooked because of the pollution. And meat, too."

Madame X from Europe cannot sit still. She leans forward and shouts, "Estée, you have the most wonderful skin." Mrs. Lauder, smiling, shouts back, "Well, if I don't have good skin using all the creams, who would?"

Estée Lauder is a magnificent and somewhat startling combination of common sense and chutzpah, *(Continued on page 267)*



ESTÉE LAUDER, AT HOME IN MANHATTAN, PHOTOGRAPHED BY HORST

One of the first things visitors see is the grand staircase, whose elaborate wrought-iron railing blends harmoniously with Diego Giacometti's bronze chandelier.

François Halard

The new Picasso Museum finds a spectacular setting in a seventeenth-century mansion in the historic Marais quarter of Paris. Modernism and Louis Quatorze style meet head on, noticeably in the Jupiter Salon, above, where a relief portrait of Mars shares a wall with Picasso's 1931 cement sculpture of a woman (the photograph is surrounded by some of the museum's treasures).

PICASSO'S OWN

The art that Picasso kept for himself is now enshrined in one of Paris's most glorious mansions—a new museum for this century's greatest artist. BY BARBARA ROSE

When Pablo Picasso died in 1973 at the age of ninety-one, the world was stunned to realize that the man whose name was synonymous with the idea of modern art was suddenly gone. Shocking, too, but perhaps typically unpredictable, was Picasso's lack of a will or instructions regarding the disposition of the thousands of examples of his own work he had jealously guarded for himself. A priceless treasure, Picasso's Picassos were the very core of his art: the finest examples of his various styles in all media, and seminal pieces that initiated a new direction in the artist's thinking, which evolved with tireless inventiveness throughout the first three-quarters of the twentieth century.

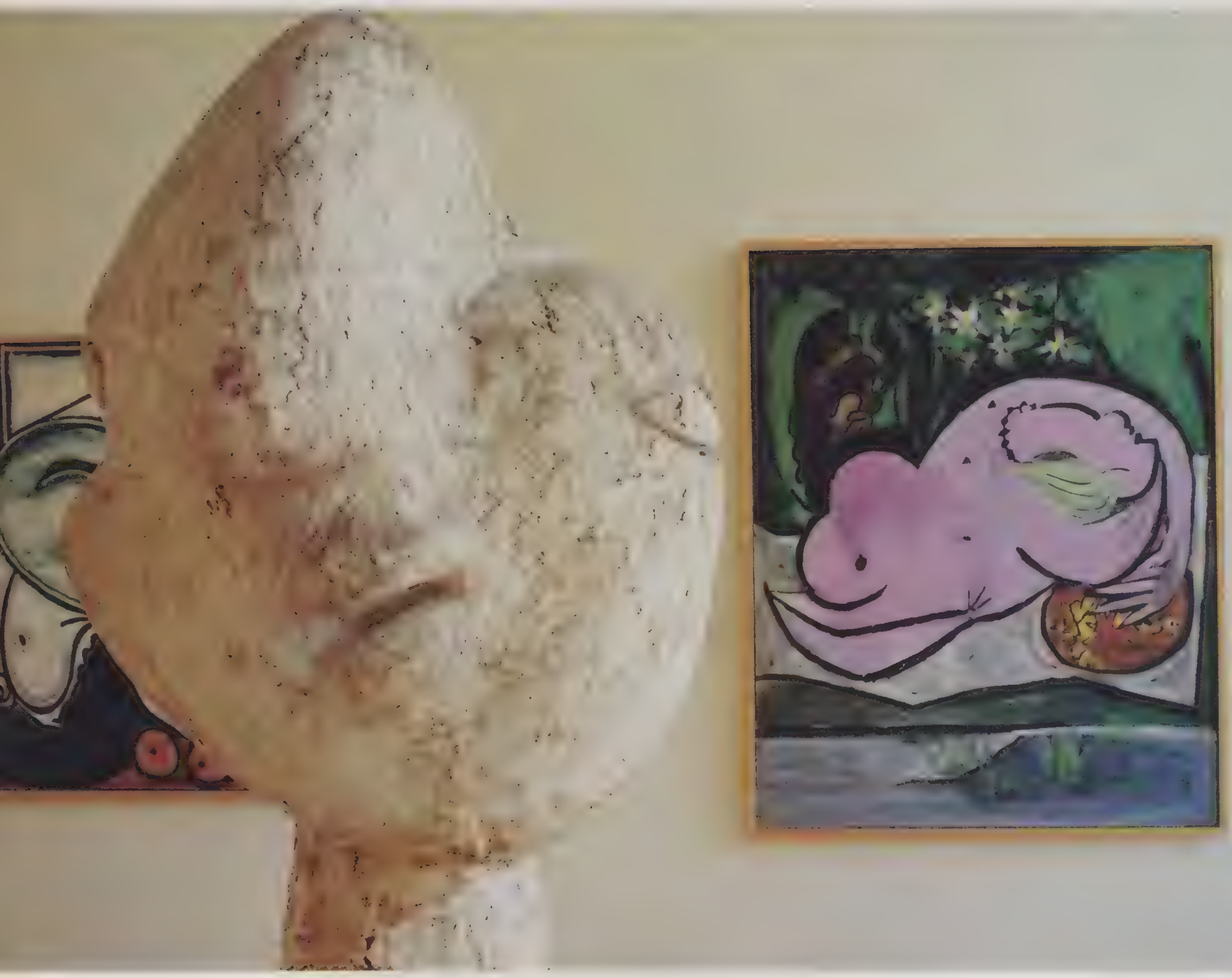
Clearly a man who lived to work, Picasso produced not only quality but quantity. Earlier, because so much material reached the market, it had been thought that Picasso did not edit himself; after his death, it was obvious he edited not by destroying work but by keeping the best for himself. Because of a 1968 tax ruling that permits the heirs of major artists to pay estate taxes with artworks instead of cash, France was able to acquire for the nation one-third of Picasso's first choices, from all periods of his career, and in all the media he worked in—including 203 paintings, 158 sculptures, 88 ceramics, nearly fifteen hundred drawings, more than sixteen hundred prints.

It was Picasso's widow, Jacqueline, *(Continued on page 218)*

PICASSO'S OWN

Picasso's "Three Women at the Fountain" (right), 1921, an example of his "classic" style when he painted heroically proportioned women, is the centerpiece of one of the second-story galleries. The late Diego Giacometti was commissioned to create furniture and lighting fixtures throughout the museum.

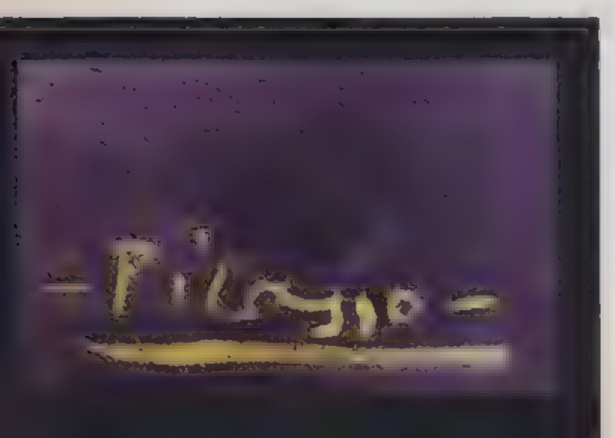
François Halard



*(Continued)*the vigilant guardian of his privacy in his later years, who first decided France should have a great Picasso museum. In a recent letter to the French magazine *Paris Match*, she wrote, "Three months after the passing of my husband Pablo Picasso on April 8, 1973, I decided, with the full agreement of his oldest son Paul, to give a museum to France." The choice of the site for the future museum, she explained, was that of Michel Guy, then the daring Minister of Culture. He proposed a seventeenth-century mansion in the ancient Marais district, the heart of old Paris. The grand three-story residence designed in 1656 by Jean Boullier was known as the Hôtel Salé, literally the "salt house" because it belonged to Pierre Aubert de Fontenay, the collector of the salt tax for Louis XIV. Originally slated for completion in 1980, the Musée Picasso finally opened its doors to the public last September. Official reaction and critical reviews were equally ecstatic; the undisputed quality of both the choice of works and their installation won raves everywhere.

At first, there had been grumbling about housing the avant-garde works, once thought so outrageous, of the most audacious and most innovative of the modern masters in an *ancien régime* private residence. However, once the completed Musée Picasso was seen, it was obvious that an extraordinary balance had been attained between the severe but elegant classicism of the Hôtel Salé and Picasso's most extreme distortions of the human face and figure. Both the selection of works from the estate as well as their imaginative installation are the achievement of Dominique Bozo, director of the Musée National d'Art Moderne at the Pompidou Center (familiarly known as Beaubourg).

Bozo has the sensitive eye, creative discretion, and thorough knowledge of Picasso required to assure the combination of qualities—dignity and flair, scholarship and humanity, variety and historical continuity—that make the Musée Picasso a unique institution. For not only is it one of the greatest and most complete museums devoted to the work *(Continued on page 270)*



PICASSO'S OWN

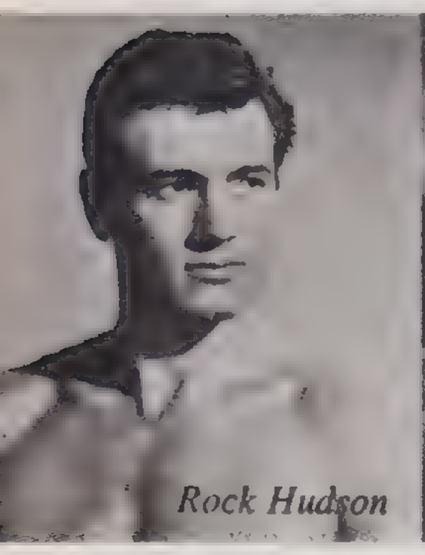
The museum juxtaposes artworks related by similar themes and forms, as in the paired images of Marie-Thérèse Walter (above). Attracted by her smooth, flowing features, Picasso exaggerated her prominent nose and high cheeks in his 1931 plaster-and-wood sculpture "Woman's Head," and restated her curvaceous silhouette in his 1934 oil "Nude in a Garden." Opposite: One of Picasso's most celebrated bronzes, "Man with Sheep," 1943.

François Halard

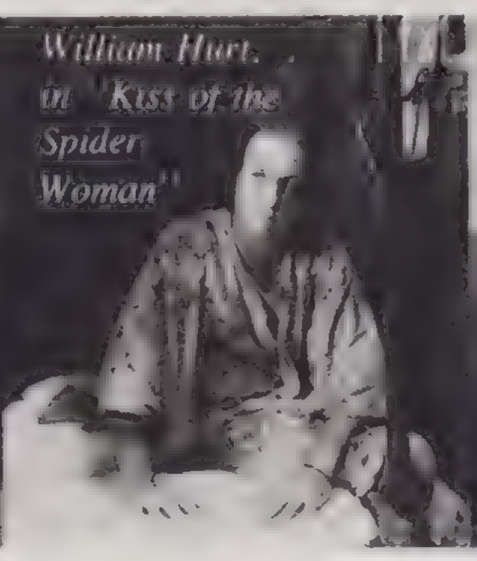
AMERICAN MANHOOD: made in hollywood

The movies have created our images of masculinity. What happens when truth invades the dream factory? BY MARGO JEFFERSON

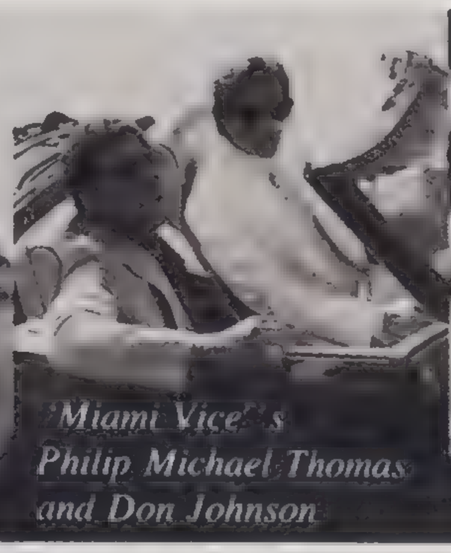
Some of the stars who have shaped our images of reel men include, from left to right:


Rock Hudson

Montgomery Clift


William Hurt in "Kiss of the Spider Woman"

James Dean


"Miami Vice"'s Philip Michael Thomas and Don Johnson

Kirk Douglas

"What can you do when you have to be a man?"
—James Dean to his father, in "Rebel Without a Cause"

"Stop! I'm trying to prevent you from making a tragic mistake. You were once a magnificent man."
—Leslie Caron to Rock Hudson in "A Very Special Favor," in which his character pretends to be a homosexual so that hers, a psychologist, will fall in love with him while trying to cure him.

Rock Hudson and James Dean died three days and thirty years apart. Dean's 1955 death in a car crash is still commemorated yearly by his fans as the martyrdom of a fallen hero—he was my youth, they say, my rebellion, my refusal to conform. Hudson's recent death from AIDS was an affair of state, with Washington politicians and Hollywood royalty assembling to mourn—and in some cases exploit—the untimely end of a celluloid ambassador for American manhood and American decency. Hudson and Dean were idols in the 'fifties, when the world was divided into men who knew their rights, women who knew their duties, and children who knew their place; when values of Home, Hearth, and Family prevailed, in close association with those of Power, Competition, and Success. Both were ambitious, were beautiful, and starred in a 1956 epic called *Giant*, cast as archetypal rivals: Dean the upstart challenger, half-crazed with the need to prove himself; Hudson the heir apparent, sure of his worth and of his possessions. Conflicting visions of how an American man takes his place in the world were at stake.

In the 'fifties, Hollywood devised types the way Walt Disney devised cartoon characters. There were Beautiful Boys like Tab Hunter and Farley Granger. There were Brute Hunks like Victor Mature and Steve Cochran. Rock Hudson, Burt Lancaster, and Kirk Douglas were crossbreeds; Beautiful Hunks who were permitted flashes of thought or feeling so long as action dominated. But the real excitement—the shock of the new that broke the rules—came from a band of stage-trained outsiders. Marlon Brando, Montgomery Clift, and James Dean were Misfits, with uncanny, kinetic beauty that couldn't be separated from what they thought or felt. And they didn't think or feel what they were supposed to: they showed us men in torment, thwarted by the world and paralyzed by anarchic, even perverse, desires. We didn't watch to see them win battles; we watched to see how passionately they would struggle and how much they would have to lose.

James Dean was the least versatile of the Misfits and Rock Hudson was the least exciting of the Beautiful Hunks. But what a hold their images have on us: how we project our longings onto them! Dean was the thin-skinned child, forever in search of a parent who would love him for what he was, not for what he should be. When he could barely stammer out words, his body seized on emotions—he said and did what everyone else repressed or denied. Hudson was the benevolent ruler of all he surveyed, a firm but amiable Oedipus who rewrote the tale as an American success story: first, inherit your father's kingdom and establish yourself (as in *Giant* or *Written on the Wind*); then, feel free to marry your mother (Jane Wyman as the older woman in *All That Heaven Allows* and *Magnificent Obsession*), your sister (Doris Day in the *Pillow Talk* comedies), or your daughter (Susan Saint James in the TV series *McMillan and Wife*).

Hudson was a competent but stiff actor. Some say he lacked talent; others say his reflexes were dulled by the lies his image required. Both theories are true, I suppose: on-screen he learned the craft, but not the art of acting; and off-screen he deserved a Lifetime Achievement Award for maintaining against all odds an image America loved. During his thirty years of stardom many people heard that Hudson was gay. But he never chose to come out, and despite the jokes and rumors, he was never forced out by scandal.

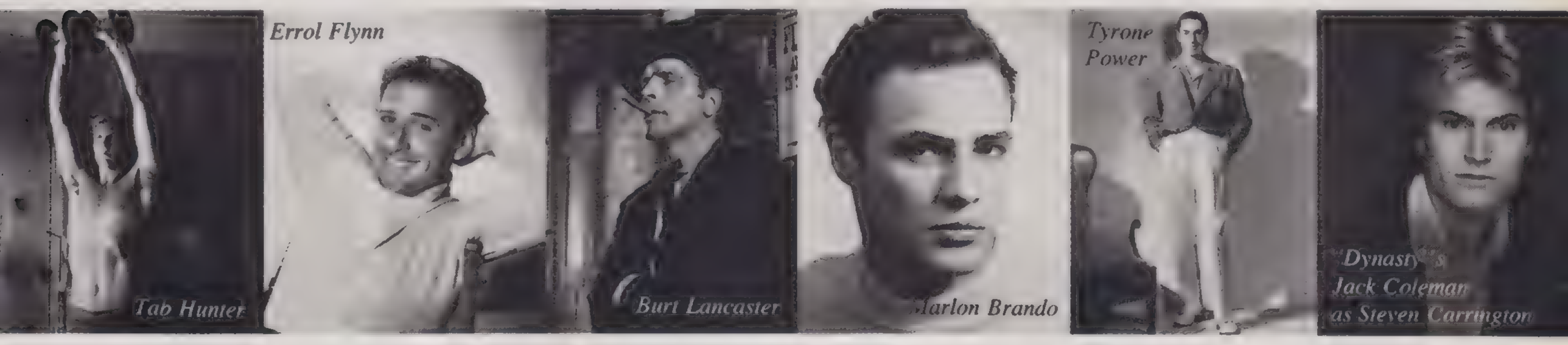
It is now "official" knowledge that Rock Hudson was homosexual. We know also that James Dean was bisexual, as, at the

very least, were Errol Flynn, Tyrone Power, Montgomery Clift, and Sal Mineo. Our age of innocence has finally passed—no longer does Hollywood control the gap between screen imagery and private realities.

But Rock Hudson could not have been a major movie star had he been openly gay. Not in a Hollywood where Clark Gable, playing Rhett Butler, refused to cry because he feared tears would hurt his image, and where he could dismiss Montgomery Clift, his co-star in *The Misfits*, as "that fag." Not in a Hollywood where Clift and Cary Grant turned down roles in Alfred Hitchcock's *Rope* because of its homosexual subtext, and where some critics upbraided Jack Lemmon for enjoying overmuch his female impersonation in *Some Like It Hot*. Surely not in a Hollywood where Otto Preminger had to fight to cast Clifton Webb in *Laura* because the studio heads had branded him "queer," or where, even in 1979, Michael Jackson refused to play the gay dancer in *A Chorus Line* because, as he told *Jet* magazine, "Some people already think I'm that way—homo—though I'm actually not at all."

er's clothes. We recite our favorite lines the way we once chanted nursery rhymes. The movies, in turn, do their best to satisfy all our desires, however contradictory—seducing us with fantasies about sex and romance, instructing us in our proper roles and responsibilities. We believe what we want or need to believe. As Seymour Kleinberg points out in his first-rate book *Alienated Affections: Being Gay in America*, no culture or nation has shaped the imagination of its people as thoroughly as Hollywood has shaped ours. "Across lines of class, sex, religion, perhaps even race, spread the sameness of experience," he writes. "It was irrelevant whether the image and the story were real or unreal . . . . We were absorbed or we were not; that is what good or bad meant."

Once we surrendered our collective fantasy life to the movie camera, everything was up for grabs, for, in Kleinberg's words, "the camera bestows glamour which eroticizes everything exactly as fantasy does." Nonetheless, Hollywood, deemed a hotbed of vice and sexual license from its earliest days, pretended to know nothing of eroticism. Loyal to the standard pieties that meant good



Hollywood, we are told, is panic-stricken about both AIDS and homosexuality. It is a town "near hysteria," intoned a cover of *People* magazine last August: "actresses have been shunning love scenes with gay co-stars. Two actors are starting private blood banks. In a world known for easy sexuality, even a social kiss is suspect." So is a professional one: the Screen Actors Guild issued guidelines stipulating that actors be notified in advance of scenes that require open-mouth kissing. Many are convinced that a gay man is tantamount to a walking disease. Fear of blacklisting is rampant. In the old days, an actor risked alienating fans; now he risks alienating the directors and producers who hire and fire him. Someone should restage *The Crucible*, Arthur Miller's play about witchhunts, and set it in Los Angeles, not Salem.

This bigotry is particularly ugly—and particularly absurd—in a place that has always supplied the world with far more complicated thrills than the strictest codes of male and female decency allowed. You can't avoid words like "virile," "aggressive," and "potent" when thinking of Garbo, Dietrich, Bette Davis, or Mae West, or words like "beautiful," "passive," "effete," or "seductive" when contemplating Valentino, Robert Taylor, Leslie Howard, or the young Gary Cooper. As for couples, who really believes that Fred and Ginger fell in love? She didn't bring him sex; she brought him a hooligan zaniness: theirs was a romance of competitors who became collaborators. Myrna Loy and William Powell made wit, brains, and reserve sexy; whereas Katharine Hepburn forged a chaste, vigorous alliance with Spencer Tracy based on the principle that once an upper-class Amazon joins forces with a working-class Joe, they can boss and bully everyone in sight.

We are children at the movies, and Freud tells us that children's sexuality is polymorphous and perverse (I would add playful), not masculine or feminine. We covet all sorts of things at the movies: this actor's voice, that one's body, a third one's walk, and another's clothes. We recite our favorite lines the way we once chanted nursery rhymes. The movies, in turn, do their best to satisfy all our desires, however contradictory—seducing us with fantasies about sex and romance, instructing us in our proper roles and responsibilities. We believe what we want or need to believe. As Seymour Kleinberg points out in his first-rate book *Alienated Affections: Being Gay in America*, no culture or nation has shaped the imagination of its people as thoroughly as Hollywood has shaped ours. "Across lines of class, sex, religion, perhaps even race, spread the sameness of experience," he writes. "It was irrelevant whether the image and the story were real or unreal . . . . We were absorbed or we were not; that is what good or bad meant."

Once we surrendered our collective fantasy life to the movie camera, everything was up for grabs, for, in Kleinberg's words, "the camera bestows glamour which eroticizes everything exactly as fantasy does." Nonetheless, Hollywood, deemed a hotbed of vice and sexual license from its earliest days, pretended to know nothing of eroticism. Loyal to the standard pieties that meant good business, if prey to the visionary risks that meant good art, Hollywood had a reputation and profits to protect.

The silent era—Hollywood's childhood—was the most benign in its tolerance of homosexuality. Gay characters emerged through vaudeville-inspired comedies of female impersonation and mistaken identity (a tradition that found its way into *Some Like It Hot* and *Tootsie*). But by the start of the Jazz Age, moral and religious leaders were up in arms; it appeared that immorality and obscenity (from drinking to adultery to dancing the Charleston) were going unpunished in the cinema. Hollywood established its own Motion Picture Production Code, in 1930, to ensure, among other things, that the subject of homosexuality would not be dealt with on-screen—leading to a parade of comic sissies (Franklin Pangborn, Eric Blore), eunuch sidekicks (Edward Everett Horton, Eric Blore), and languid or flamboyant denizens of the criminal and theatrical underworlds (Peter Lorre, Sydney Greenstreet). The 1934 code added morals clauses to actors' contracts, and even issued a "doom book" containing the names of 117 performers deemed "unsafe" because of their private lives.

World War II seems to have launched a national campaign to eradicate all threats to pure American-made Manhood and Womanhood. Anxiety ran high in the more conventional reaches of society as women at home learned men's work and men at war learned emotional intimacy. "The all-male environment of the armed services forced to the surface a confusion about the inherent sexuality between men who preferred each other's company but always chose women to prove their masculinity," writes Vito Russo in his astute historical survey *The Celluloid Closet: Homosexuality in the Movies*. "Whenever all-male situations were the subject of the movies, whether they involved cowboys, athletes, or soldiers, the dream of the free, perpetually adolescent male in pure and unsullied comradeship fought with the ever present cultural taboo against male intimacy . . . . The fear that these chaste male relationships might in any *(Continued on page 265)*

AIDS: what women can do

Saving ourselves and our families from this deadly disease depends on facts and action, responding to warnings without giving in to panic. BY ELLEN SWITZER

The killer disease called acquired immune deficiency syndrome (AIDS) not only has begun to strike women, but its control and eventual conquest are probably in their hands, in the opinion of Michael Gottlieb, M.D. Dr. Gottlieb, assistant professor of medicine and specialist in immunology at UCLA and director of its AIDS Center, was the first physician to alert the U.S. Centers for Disease Control (CDC) to a strange and apparently lethal new illness that then was striking down young males in their prime. In the summer months of 1981, he saw four young men dying from an exceedingly rare form of lung disease, Pneumocystic carinii pneumonia, which previously had affected only the very frail: cancer patients on extended chemotherapy, and those who had received organ transplants. All four of Dr. Gottlieb's patients had two factors in common: they suffered from a severely depressed immune system and they were homosexuals and reported that within the past few years they had had multiple partners.

As soon as CDC published Dr. Gottlieb's report, their statisticians began to hear from other physicians, mostly in New York City and California. They, too, were seeing increasingly large numbers of young men who were exhibiting all kinds of strange and lethal symptoms, including a rare skin cancer called Kaposi's sarcoma, reported by dermatologist Alvin Friedman-Kein, M.D. Dr. Gottlieb now says that he suspected from the beginning that we were dealing with a new or a mutated virus. Today, he believes that AIDS is "a previously nonexistent critical chapter in the eternal battle between humanity and the microbe."

"In such battles," said Dr. Gottlieb, "women have historically been our best allies. They want to protect their families and themselves, so they pay attention to what science can tell them about any new threat, and act accordingly"; at the beginning, however, the disease seemed of little interest to anyone but gay men, their friends, and their physicians. "It's the only epidemic I have known in which public and media attitudes have gone from indifference, bordering on apathy, to panic, bordering on hysteria, within a matter of months, without even a breather for accurate information or concern in between," Dr. Gottlieb said. "And, with a disease like AIDS, hysterical fear, inflamed by ignorance and prejudice against its victims, can be more dangerous than indifference. What we need desperately right now is an informed public . . . and that is where women can help us."

One of the problems about AIDS is the way it has hit the public consciousness, going in a very short time from the back pages of the daily newspapers to the most inflammatory kind of headlines. The *New York Post*, a tabloid known for sensational reporting, in a series of daily articles on the disease, led off the first story with the supposition that the virus could wipe out "the entire population of the world within a period of sixty years." Theoretically, this is possible, if every man, woman, and child in the world had sexual intercourse with an infected individual and/or shared needles with an infected intravenous drug abuser. But barring such an unlikely possibility, that statement is, of course, ridiculous.

And one of the problems that has allowed AIDS to become, in many minds, the equivalent of Michael Chrichton's fictitious Andromeda Strain, lies not only in the desire of some editors to sell newspapers, and some TV news directors to increase their ratings, but in the language of scientists. Martha Rogers, M.D., of CDC put it best: "Scientists hardly ever say never." So when a scientist is asked how the virus that puts people at risk of AIDS is spread, he or she will give the standard and correct answer: through intimate sexual contact (that means vaginal intercourse or anal intercourse in which contaminated sperm can be injected into the bloodstream through minute tears in the tissues or oral-genital sex in which semen is swallowed), or through blood or blood products contaminated with the virus given to patients as part of medical treatment.

But, if the questioner persists, and asks whether there are other forms of transmission such as air, food, toilet seats, beauty services, or a shared communion cup in a church service, a scientist who hardly ever deals in absolutes would probably say that such transmission is "highly unlikely." That leaves the public (and, apparently, the President of the United States) to interpret "highly unlikely" as meaning that "it's possible, or even, under special circumstances, probable." However, the chances are that the same scientist would answer "highly unlikely" if someone were to ask whether it might be possible to be gored by a mad bull at high noon in the middle of Times Square.

The gay community has spread the AIDS message through articles in gay publications, through pamphlets distributed in bath houses, bars, and other gathering places, and on the Gay Cable Network seen in major urban centers. That message is simple and can be life-saving: unsafe sex (i.e., anal intercourse, oral intercourse during which semen is swallowed, and any other practices that may involve an exchange of body fluids) can kill. Many public-health statistics seem to indicate that the suggestions are being followed by ever increasing numbers of sexually active gay men. There are fewer venereal diseases among gays; and the number of AIDS victims, though still rising, is slowing down.

There is another group of patients who seem to be coming down with AIDS with a frighteningly increased frequency: drug abusers who share intravenous needles. Since most of these potentially infectious individuals are heterosexual, this is probably the way the disease will most frequently spread to women and from them to unborn babies.

No intensive effort has been made by our government to educate these potential AIDS patients, and drug users are generally believed to be much harder to reach than gay men. The message should concentrate on the dangers of shared needles, rather than on a condemnation of drug abuse. Suggestions have also been made that the manufacturers of hypodermics produce needles that can be used only *once* or that laws requiring prescriptions for hypodermics be changed to make clean needles more accessible.

Physicians urge people who engage in casual sex to ask each other specific questions about the use of intravenous drugs as well as about homosexuality.

One member of New York City's Task Force on AIDS, Neny Primm, M.D., suggests that having sex with anyone who has shot drugs within the past eight to ten years might be dangerous. (The incubation period for AIDS could be that long.) In an interview in New York's *Village Voice,* he said: "For the government to issue warnings about anyone who has had even a single homosexual encounter in the last eight years, but saying nothing about drug users is wrong." Another New York State AIDS researcher, Don Des Jarlais, told the *Village Voice* that if a woman or man does decide to have intercourse with an untested former drug user, he strongly urged use of a condom, which offers some protection, and there should be no anal intercourse.

Meanwhile, no one has been infected with the virus believed to cause AIDS in the United States except via the previously established routes: sex or blood.

More than fourteen thousand have been followed carefully. Much medical detective work has gone into the process, and the data remain the same.

"The HTLV-3 virus is actually very fragile. It will die, probably in minutes, in the open air. Certainly, chlorinated water will kill it. Any number of other substances, including certain contraceptive jellies and foams containing nonoxynol-8 will destroy it instantly," said Mathilde Krim, Ph.D., one of the world's top experts in antiviral drugs, head of the AIDS Medical Foundation, and cochairman of the American Foundation for AIDS Research in New York City. The sterilization procedures already in use by medical, dental and beauty-care professionals will kill the virus. Dr. Krim does tell of medical technicians and nurses who have pricked themselves with virus-infected needles. Because of the nature of the disease, all were tested regularly, sometimes for years. One researcher actually cut her hand badly and spilled a solution with the AIDS virus into her open wound. Only two of these people may have developed antibodies, indicating that the virus is not easily transmissable. Neither has become sick.

To add to the data on the disease's communicability, no family member of an AIDS victim who was not having sex with the patient or sharing needles with him or her has ever come down with AIDS or even developed antibodies to HTLV-3, as far as anyone can discover. The same is true for foster mothers who have taken care of AIDS infants, and of the parents and siblings of AIDS children who were infected through blood transfusions or through blood products used in the treatment of hemophilia or similar diseases.

Occasional reports that someone in the health professions had come down with a job-related case of AIDS have to date always proved to be false. The person either did not have the infection after all, or he or she belonged to one of the recognized risk groups and had become infected either through sexual contact or through blood products not associated with his or her profession.

Minute amounts of the virus have indeed been found in the saliva and the tears of AIDS patients, giving rise to lurid accounts in some of our more sensational national tabloids of the alleged terror felt by Linda Evans at having been kissed by Rock Hudson (probably the best known AIDS patient in the world) during the filming of a *Dynasty* episode. Ms. Evans has publicly denied ever feeling such panic, but the denials never made headlines, nor did the fact that she was hardly at risk. "Most of us feel that a small amount of AIDS virus won't infect another person. That would take a high concentration which is found in blood or semen," Dr. Krim says.

AIDS is the advanced stage of an infection that is caused by a virus, which has been clearly identified,

called HTLV-3 in the United States and LAV in France. At first, it was believed that the virus attacked *only* T cells in the body. These are the cells that mobilize the immune system when a foreign invader strikes. Once the virus enters these cells, it turns them from prime defenders against disease into virus factories. Eventually, most or all of the T cells are killed by the virus, and the patient's immune system is left in disarray, the body open to all kinds of viruses, microbes, and parasites that previously would have been fought off with no ill effects. It's those so-called "opportunistic infections," not AIDS itself, that sicken and eventually kill the patient, researchers believed.

More recently, however, researchers have found that the HTLV-3 virus apparently attacks other cells besides the disease fighting Ts. For instance, at the Memorial Sloan-Kettering Cancer Center in NYC, Bijan Safai, M.D.,*(Continued on page 264)*

BEAUTY/FITNESS: WHAT'S CHANGING

Individual attention, that's really the core of the changes in beauty and fitness today. And significant changes they are: in skin care that offers more of a "one on one" focus, more products that can be adjusted precisely to skin type, skin needs...in beauty services that follow you anywhere—skin/nails/makeup/hair tended to at home or in the office...in individualized fitness—whether you work out with a trainer at home or at a new-breed fitness center, where guidance is as personal as it is professional. A very modern kind of "catering," it adds to the old trade-off of time vs. money a new element of luxury as well as a welcome moment of "self." As you'll see coming up, it's a terrific help to women—and it's here to stay

FRESH START Along with the technological advances that are adding truly "miracle" ingredients to skin and hair products today comes a new appreciation of natural resources—botanicals. Herbs and flowers, berries and bark not only add to the "magic," they add to results that, when lab-examined, frequently turn out to be soundly backed by science—all adding up to the best possible effects on your looks and well-being. These botanicals represent the range of ingredients found in products from cosmetics companies large and small, and were gathered with the help of Meadowbrook Herb Garden and J.P.M. Imports, Inc. Details, see last pages.

Penn

'86

WHAT'S CHANGING: Skin Care...This year there is a fresh slant on skin care...when, for the first time, the "heavyweight" claims surrounding so many intricate and remarkable formulas will make sense to you in a personal way...when some of the seemingly never-ending "result-producing alternatives/ built-in advantages" will fit you like a glove. BY SHIRLEY LORD

This is the year when there is going to be a sharp focus on *your* particular skin: When you search for skin care, you will now find carefully explained, individually prescribed, even adjustable-to-you products. Another changing idea here: that—as in Europe, particularly France—at certain beauty counters you will now find your own "personal skin adviser," someone you can turn to whenever your skin goes awry.

Clarins, a household name in France, will offer this kind of service. Their beauty consultants are specially trained to explain, for example, their new Anti-Aging Total Skin Supplement, a two-in-one formula, which you mix together—five drops of each. Under the guidance of the Clarins consultants, you adjust the dosage as your skin shows real improvement. La Prairie, another European house, also strongly believes in the one-on-one approach at their balanced beauty clinic counters, where, again, you are shown how best to use formulas that are often in two or three parts and that you put together (the latest, their Cellular Balancing Treatment).

From the personal to the impersonal but impeccably accurate...more help will come from the stepped-up availability of sophisticated computers that assess in seconds what help your skin needs most. One day, and it isn't that far off, it's predicted you will carry your own skin "checkup" computer in your purse as you may carry a pocket calculator now—and take it just as much for granted.

For now, however, the thousand-pound makeup- and skin-analysis computers that made such an impact last year, but needed a small army to move and install, have been and will continue to be streamlined. At the last weigh-in, they were down to about 150 pounds to provide infinitely more portable (and therefore more widely available to women) "wizards" (from Shiseido, IS, Elizabeth Arden). Their skills: to measure skin's moisture content, and to explain—and prescribe for—the often inexplicable reasons that seem to make your skin look "older" overnight.

But "age" isn't always the word to describe what computers "compute." Far from it. Push-button pow will often give an "insider's" report that simply stresses that when your skin looks older it means it's "tired out"—as tired as you feel—and it *shows* whether you are twenty, thirty, forty, or sixty.

Precision Products

During the first few months of this year, many major companies are tackling "tired" skin with products as different as *masks* that deliver a fast three- to five-minute pick-up, recharging natural color, thrashing circulation to the surface (Stendhal's Masque Eclat Vitalité, Estée Lauder's new-this-month Triple Creme Skin Rehydrator) ...weightless yet extra-rich *moisturizers* that soften and plump (this month, the new Oil of Olay appears in creme form for the first time, creme chosen over lotion as a response to a survey of women nineteen years of age and older with "little time for skin care")...*skin boosters* "made for workaholics and night owls"—one, originally *(Continued on page 273)*

BEAUTY DIFFERENCES '86 What's coming? The immediate change—the immediate impact!—of "more" hair and minimal, precise makeup...interpreted here in a look that sets the tone, heightens the excitement, for a new season. It's the beginning of real hair news—in length (longer), line (the presence, the extravagant fullness of bangs), and, at night, in the amusement, the contrast of obviously fake hairpieces (here, big blond bangs). The makeup message: a focus on lips and eyes, a sheerness that depends, more than ever, on the "set-up" of healthy-looking skin. The specifics, *left*, from Lancôme: Black Ebony Le Crayon Khôl and Tourbillon La Craiette Caprice lining eyes, the dramatic gilding of Rendezvous Rouge à Lèvres Satin and Folie Le Stylo Shining LipColours on lips. Bangs, Theresa Wigs, NYC. Geoffrey Beene's nude silk evening dress. Hair and makeup, Rick Gillette. Details, see last pages.

Penn

86

WHAT'S CHANGING: Services...Whether luxe, quick, or personal, they're modern solutions to women's fast-track needs; and they're revolutionizing the beauty business as cosmetics companies, salons, experts look for new ways of providing busy women with time-saving personal services. Trend: pros who now make "house calls." BY ANDREA ROBINSON AND DOROTHY SCHEFER

For a modern woman, getting ahead means not only coping with more but knowing when to pull back. For her, time is not only money but limited, too. Today's woman divides her time between home and office, family and *self*, and smart women know that, while the latter is most important, it's also the first to be skipped in a crunch.

In fact, for busy women now, there's a very fine line dividing need from luxury—i.e., we all "need" regular haircuts, exercise workouts, manicures (which not only require the time it takes to *have* the "service" but also the time it takes getting to and from the appointment).

The modern alternative: personal beauty services that come to you, that allow you to "buy" more time because they can be done while you're doing other things—whether it's making phone calls in the office, organizing at home, or getting to a destination by car or plane.

That's what women are opting for now—not always, but a lot more often, depending on how much it's "worth" in terms of time . . . and it's changing not only the way women schedule beauty/fitness services but the quality of such services, too, as women begin to demand "value" for their added expense. Manicures, for example, have to be perfect, and have to *last* . . . experts have to arrive on time . . . and be willing to go just about *anywhere*.

Salons are realizing the importance of such "house call" services: top salons are now sending out top pros as personal-service calls increase. In the future: beauty teams—haircutter, manicurist, etc.—will be able *(Continued on page 270)*

Ultimate luxe: the telephone at every station; at Sergio Valente's new salon at Bergdorf Goodman. Beauty, details, see last pages.

Andrea Blanch

BEAUTY REALITY '86 **The wave of the future: experts who come to you—at home, the office, literally, as you'll see on these ten pages, *anywhere*, for a price (from $50 for a massage or manicure to $500 for one hour of an in-demand colorist's time); salons that will one day "book out" whole teams of top pros. Based in NYC, from *left*, front row: personal exercise trainer Stephanie Herman, esthetician Ling of Donsuki, colorist Louis Licari of La Coupe, hairstylist Bob Fink of Pipino-Buccheri; rear—makeup artist Kevyn Aucoin, Shiatsu expert Kaz, skin-care expert Lydia Sarfati, nutritionist Barbara Levine, Ph.D., R.D., manicurist Josephine Allen of Nails by Josephine. Chairs, courtesy of Fifty/50, NYC.**

Tohru Nakamura

BEAUTY SERVICES '86 **Ultimate salon pedicure: at Kenneth's sleek "take" on a shoe-shine bar, star attraction of the salon's redo. Of the contrast between this chrome corner and the cozier feel of the rest of the salon, Kenneth says, "Certain services, such as pedicures, demand cleanliness above all."**

Nails '86: slightly longer, squarer, neutral (Chanel's Shell Polish)

Tohru Nakamura

"Soft" aerobics: the sturdier, portable wide-tire City Bike (Ross)

Jeff McNamara

Andrea Blanch

BEAUTY REALITY '86 A fast, last-minute trim, done on *dry* hair, in a limo in the time it takes to get to the airport. Closer to home: top salons can get a woman in-and-out in fifteen minutes. . .

WHAT'S CHANGING: Beauty Trends...Wanted now: a fast, pared-down approach—a beauty "system" that works for a woman, with a minimum of changes, day *and* night. Not to be denied: the delights, the appeal of a new season. Here, what's ahead for this spring...

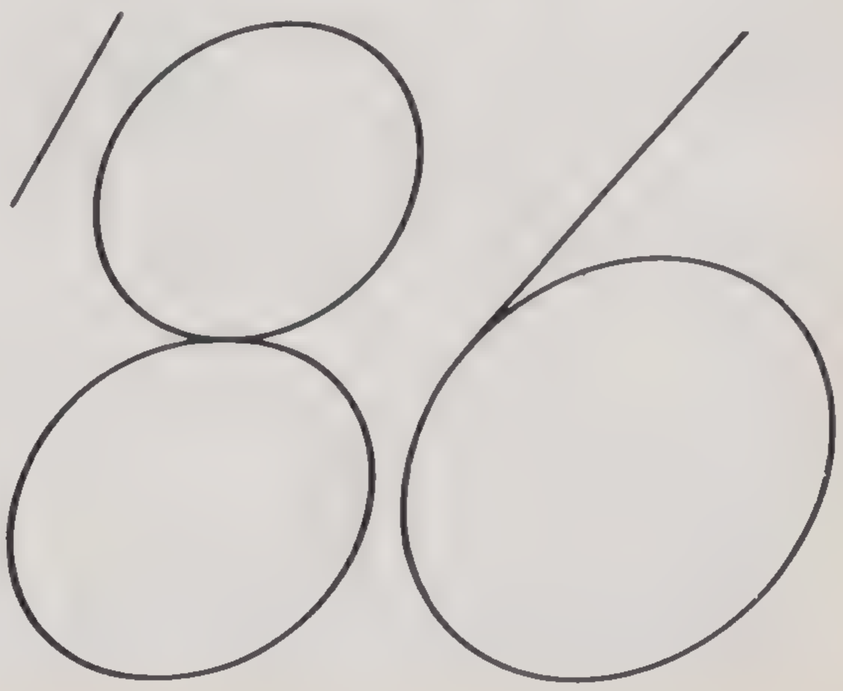
It's a given. Nothing expresses a woman's personal style more than her makeup and hair. But that doesn't negate the interest—and the charm—in making small changes, for a new year, a new season. And **the direction taking shape for spring '86 is based more than ever on makeup that answers women's needs**—cosmetics that are minimalist, glide on with ease—as natural as a second skin. Also appealing: the difference—the instant impact—of makeup used as an accessory. . .as "quick hit" color zeroing in on lips or eyes, adding something "more" to a neutral face.

Where the news in makeup begins—with foundation. Essential: not only is its color "keyed" to skin precisely (look for a blending of two or more colors to achieve a perfect skin match), but its texture is lighter, sheerer, more revealing of well-cared-for skin than ever before. Instantly aging: the look of heavy, mask-y foundation, an obvious line between foundation and skin.

While the overall feeling in makeup is minimal, **there is also the pleasure, the contrast—especially at night—of strong color used in unexpected ways.** Vivid orange or clear green lining eyes, "pooled" near the lashes. . .a clear pink or coral mouth with "no-color" cheeks and eyes. . .cobalt blue stroked on eyebrows. (Brows are given more impact now not only via more definite shape but because they are often the one "strong" feature on a neutral face.) It's a new makeup balance—and one that is as modern as it is ornamental.

The new color minimalism, the focus on care—for skin, for nails—is also apparent **in the look of a woman's hands.** New nail shape: a bit squarer, *slightly* longer. . .length less likely to result from wraps or extensions, more a matter of natural growth. As for nail color, think in terms of translucent glazes, single-coat shines, pale eggshell tones. Practical alternative: nails simply trimmed *(Continued on page 273)*

Fit skin: base for body powder, a big brush (The Makeup Center)



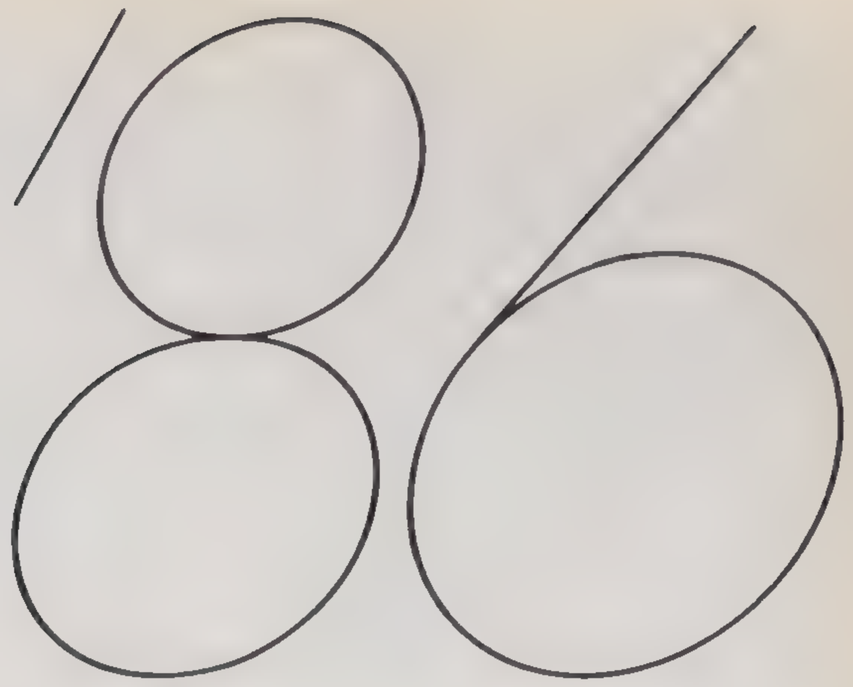
Tohru Nakamura

Fitness basics '86: aerobics shoes (Reebok), and a mini radio (Sony Corp.)—to keep moving, motivated

Treated beautifully... with silk robes at Pipino-Buccheri Salon; the gold pedicure slippers, Jean Louis David

Andrea Blanch

BEAUTY REALITY '86 **Making it easy to touch up your haircolor wherever you are: colorists who come to you (even in a hospital, with your doctor's O.K.), who are linked—by phone, someday by computer—to other colorists around the world. Alternative: custom-"prescribed," shampoo-in formulas to rev up color anywhere—on your own. Details, last pages.**



WHAT'S CHANGING: Exercise—The Pleasure Perspective...Beyond the science of fitness is the need to enjoy exercise. Here, a woman expert looks at new approaches to getting physical...BY DOROTHY SCHEFER

EDITOR'S NOTE: *Toni Beck, fitness director of The Greenhouse Spa when this interview was conducted, is now director of the new Spa at the Crescent, Dallas, a unique personalized spa program, opening next month, that offers a one-on-one approach: each spa-goer has a trainer throughout her stay. Here, Toni Beck puts woman's key fitness issues in perspective, touching on the need, now, for women to rethink movement, motivation, expertise. Crucial: for women to like their bodies, to discover the pleasures of working out...*

Dorothy Schefer: *Motivation seems so important to exercise and so elusive—with the dropout rate now at 50 percent; what will help motivate women to exercise?*

Toni Beck: An encouraging teacher. A teacher who says "Do this" is a turn-off. It's depressing if you can't lift your leg or touch your toes; you think there's something wrong, that you're not cut out for exercise. The best teachers say, "Try to do what you can." As you get into exercise, you'll be able to do more. Gradually, your body will become more pliable; but don't give up. Some women have more flexibility.

Take it slowly at first. Do it your own way. Then, as you get to know your body better and how it moves, you'll begin to need *more* direction and specific correction, not less. If teachers give too much correction in the beginning, women who aren't comfortable with their bodies often don't understand what's going on. They become discouraged and quit.

We're all uncomfortable in strange situations and exercise class is no different—except, in addition to revealing yourself, you're also revealing your body. For that reason, everyone who comes into my class gets individual counseling with me, especially about posture. I make an effort to see every new client.

DS: *What about results? Do they count? Do they encourage motivation?*

TB: Results help; but they don't happen fast. In fact, I prefer that "results" take two or three months, not two weeks. That's key. Every woman wants to see fast results; but more importantly, **she needs to feel comfortable with movement first.** Then you can start to increase your efforts.

DS: *What do you suggest to women who want to exercise?*

TB: Begin by examining yourself in a mirror, wearing as few clothes as possible. That's the way to really see what's happening to your body. *And* to your posture.

But although I think looking at yourself is key, *living* with what you see is even more important. While exercise can change a great deal, it doesn't perform miracles.

Try to be realistic and less critical: the body's going to change no matter how much exercise you do. As you get past forty, exercise makes a big difference; but if you think exercise is going to prevent change, it's not. That doesn't mean you can't have a wonderful attitude and a positive self-image.

Listen to your body. Let it be your guide. Don't push; you needn't *always* be at your best, particularly if you're a professional woman. And don't compete; don't exercise for anybody but yourself.

DS: *What about older exercisers?*

TB: We're reevaluating. We're seeing a lot of problems with middle-aged athletes. Athleticism is for an expertly trained young body. We all need to be fit, but too much exercise—particularly the jarring kind—is destructive.

DS: *Are women's goals wrong, then?*

TB: I would say their goals are unrealistic. Your goals should be to be the best you can be—at your age, your fitness. At thirty-five, your body *(Continued on page 271)*

WHAT'S CHANGING: Fitness—Co-ed Gyms... Noncompetitive, nonsexual, sleek new executive gyms offer efficient, personalized exercise. BY SHARI MILLER SIMS

Today, a new fitness standard is emerging—and it's being set by co-ed exercise facilities whose members are serious about fitness, want individually prescribed programs, and are not at all interested in joining "social clubs." What these places offer: the guidance of true fitness experts—staffs with advanced degrees in exercise-related disciplines who work closely, if not always one-on-one, with each individual to motivate, monitor progress, and focus on *specific* needs.

These new fitness centers are winning praise from members and fitness professionals alike. Even their "no-frills" look is different. They are sleek, clean, androgynous. . . often one large room equipped with state-of-the-art exercise equipment where women and men of different ages and fitness levels work out side by side. There are no "gimmicks"—no gravity boots or isolation tanks, no restaurants or lounges. Instead, TV monitors tuned to the news are viewable from every machine, bookstands are attached to stationary bikes—the no-nonsense spirit at work. Joy comes, now, from measurable results in a minimum of time.

Who is joining these new fitness centers? Experts observe they are older (median age: edging if not passing forty), established in their careers (hence, the serious, business-like atmosphere), more likely to be married (although husband and wife may both belong, busy schedules keep them from exercising at the same hour).

Key to how these facilities operate: time—or, more precisely, their members' lack of it. "As research continues to come in proving exercise's impact on health, and more and more physicians 'prescribe' exercise for those with high-stress careers, the biggest challenge becomes devising ways to get exercisers in and out of a fitness facility as quickly as possible without sacrificing the quality or safety of workouts," said John Dietrich, president, American International Health Industries, NYC.

At Cardio-Fitness Center (NYC, Chicago), you're in and out in less than one hour. Convenience also includes "uniforms"—pale-blue T-shirts, navy-blue shorts, towels. The unexpected side: "When everyone dresses alike, a *(Continued on page 273)*

Harry Benson

FITNESS REALITY '86 A gym that stresses exercise and nothing else, where women and men take a businesslike approach to fitness and work out side by side. Where to find it: at Cardio-Fitness (*above*), NYC and Chicago; Sports Training Institute, NYC; and One On One Sports Training Center, Philadelphia. Beauty, details, see last pages of this issue.

BEAUTY REALITY '86 As women pack more and more into every hour of a day, salons report an interesting trend: clients who arrive for 6:00 P.M. appointments, evening dress in hand, and "check" their office clothes overnight. When time is even tighter, just about any service that can be done in a salon —even leg waxing, as here—can also be scheduled at home or in the office.

Andrea Blanch

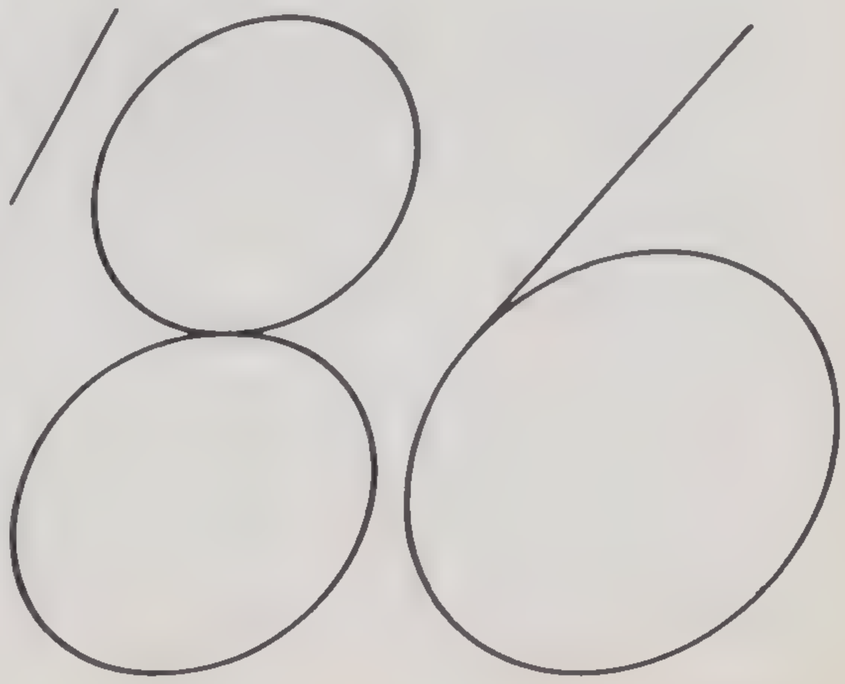
WHAT'S CHANGING: Working Out with Women—A Confession... Here, a personal, modern view—from a man—on what it's like to exercise with women... how it motivates him, has changed his view of the sexes. BY MARK STRAND

I work out at Chrysalis Body Development, a gym in Salt Lake City. It is not a large, glittering establishment full of chrome dumbbells and polished machines, but a small carpeted loft with exposed brick, and body-length mirrors strategically placed. Anyone could walk in, put on shorts and T-shirt, and begin to pump iron without feeling embarrassed or overwhelmed. This has to do not only with the modesty of the place, but with its owner Kathleen Pardee, a remarkably fit woman of forty-eight, who gives careful attention to the individual needs of her clients, making each one's progress her concern. But the casual character of Chrysalis is only one of the reasons I go there.

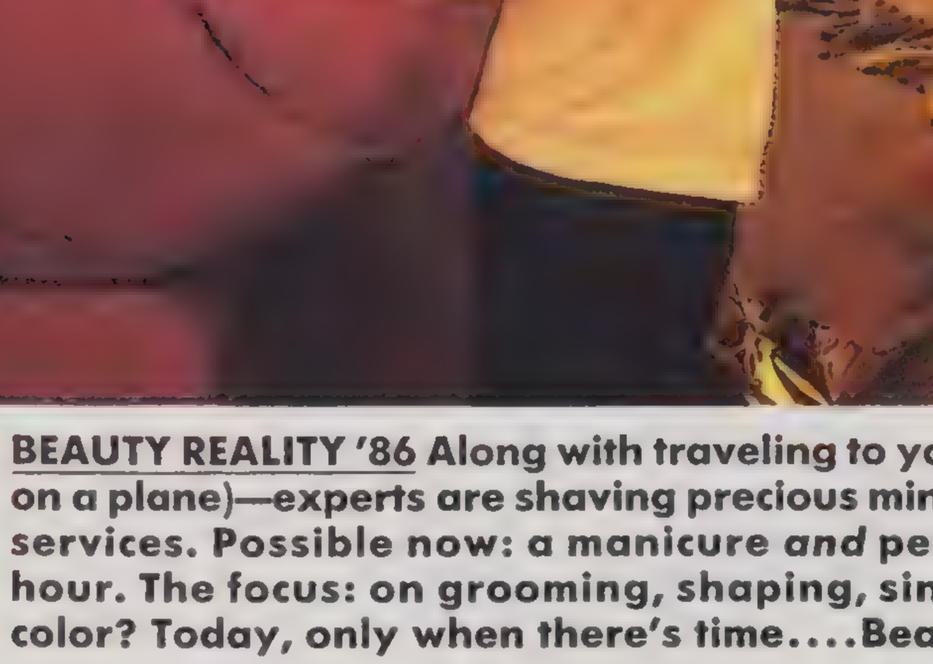
Working out with women is the other. When I show up, three mornings a week, other men are in the minority, and often are totally absent. It is when they are absent that I experience an ease with women unlikely in other social settings. And despite our scant dress, there is nothing erotic about being together. That mysterious, often disturbing, component of social encounters, which demands recognition and, often enough, compensation, is safely put aside during workouts. We are so intent on watching ourselves that we aren't inclined to fantasize about others. Oh, we help each other, watch each other, and give pointers, but all of that remains well within what is permissible and even useful. The true "other," the object of affection and interest, the one whose body is scrupulously attended to, monitored, and fantasized about, is oneself. The gym is the arena of an almost dreamy, celestial narcissism. Its mirrors are the clear lakes of desire.

The women I work out with are, I believe, as intent on themselves as I am on myself. None of us seeks an advantage over the other, nor conceives of a

(Continued on page 271)



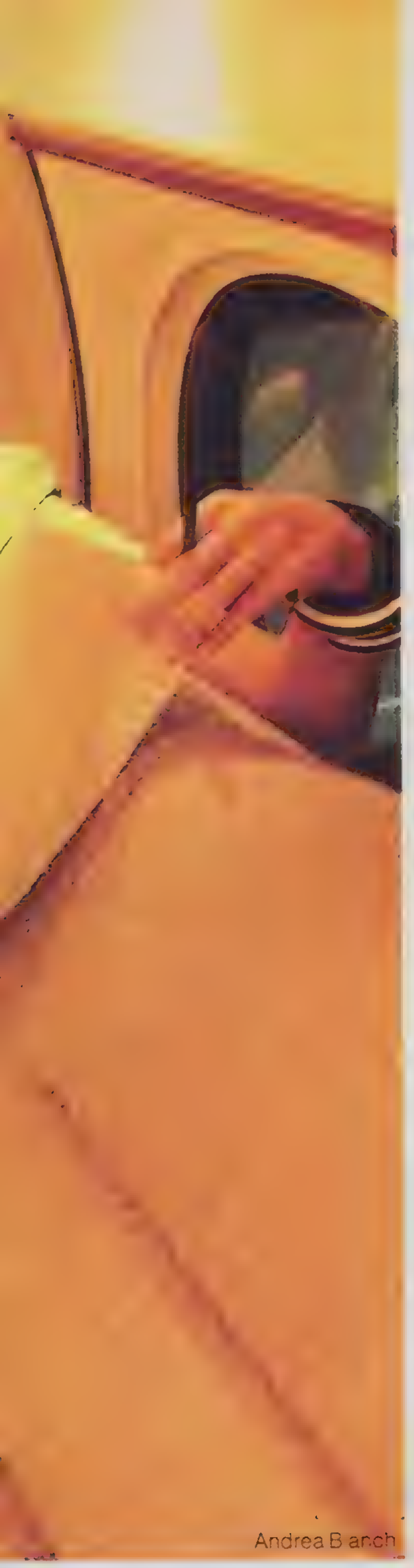
BEAUTY REALITY '86 Along with traveling to you—even *with* you (here, on a plane)—experts are shaving precious minutes off time-consuming services. Possible now: a manicure *and* pedicure in less than one hour. The focus: on grooming, shaping, single-coat shine. Strong color? Today, only when there's time....Beauty, details, last pages.



Healthful getaway: the new "active" vacation, Sea Goddess Fitness Cruise, from pro Lisa Dobloug

Trend '86: the lined eye...neutral, defined lips—the only "makeup" you need

Rodger Duncan



Andrea Branch

'86

New office eats: low-cal lunches delivered to desks; Between the Bread, NYC

Tohru Nakamura

WHAT'S CHANGING: Diet...Into the expanse between quackery and conservative nutritional thinking comes new evidence, new optimism about "anti-aging" eating...BY JUDITH S. STERN, Sc.D., and KAREN ANDEREGG

We can't avoid aging, but we would all like to delay it as long as possible. There is no doubt that "bad" nutrition can accelerate the aging process as well as contribute to the development of illnesses such as coronary heart disease and osteoporosis, even cancer. We know that "good" nutrition can be important in the treatment of these diseases; but can "super" nutrition prevent illness, even slow down the aging process? Today, the answer is a qualified yes.

It is well known that as we age, our immunocompetence (that is, our body's ability to defend itself against disease) decreases. Our basic line of defense against "enemy invasion," be it microbe or virus or floating cancer cell, is made up of types of white blood cells, or lymphocytes. Some produce antibodies, others engulf the invaders, and it's clear that certain nutrients—vitamins A (in the form of beta carotene), C, and E; the minerals selenium, zinc, copper, and iron—can increase our number of lymphocytes *and* improve their ability to fight disease, as was recently reported in *Nutrition and Immunity* (Academic), by M.Eric Gershwin, M.D., and colleagues at the University of California at Davis.

Another aspect of the aging process involves "free radicals." Destructive chemicals found in some foods (rancid oils or butter) and also produced by cell metabolism within the body, free radicals are accused of causing cancer and impairing immunity. Again, certain nutrients, ones that act as antioxidants, or scavengers, can help—"gobbling up" the free radicals. Antioxidants include vitamins A, C, E, and the mineral selenium; and the National Cancer Institute is currently conducting a study to determine whether these antioxidants play a role in preventing cancer.

Calcium remains of particular anti-aging concern to women, as sufficient calcium is necessary to prevent osteoporosis, or thinning of the bones, a major health hazard for older women.

Because just about any nutrient, if taken in unduly large amounts, can be fatal (an unfortunate stop to the aging process), the key, as always, is proper nutrient balance. The balancing act that is the most effective anti-aging strategy in the laboratory (that is, in the context of testing with animals) is not to supplement the diet with huge amounts of certain vitamins and minerals, but to *limit caloric intake* while providing adequate amounts of other diet essentials—a feeding strategy known as "undernutrition without malnutrition."

In a 1982 study published in *Science*, Richard Weindruch, Ph.D., and Roy L. Walford, M.D., professors of pathology at UCLA, reported that when "middle-aged" mice were gradually food-restricted over a month's period and then kept at food restriction, they lived an average of 10 percent longer and also had fewer spontaneous cancers than "control" mice. We don't know exactly why dietary restriction slows down the aging process in mice, but evidence suggests that it retards the age-related decline in immune function.

Dr. Walford has translated his research findings with mice into some rather radical anti-aging guidelines for people:

1. After age thirty, start to lose weight *gradually* over four to six years so that you remain at 10 to 25 percent below set point. (Set point is not "ideal" weight but the weight around which your body normally regulates, or at which it *would* stabilize if you didn't either watch what you ate or diet periodically.)

2. Decrease the amount of fat in your diet to 8 to 10 percent *(Continued on page 272)*

backed by color

Sizzling color—here, in swimsuits, in wigs!—turns athletic-style beach-dressing into a whole new game . . . with players you don't dare turn your back on! The winners—on these four pages—starting, *far left*, with Emporio Armani's shocking lime-green tank in soft cotton knit, with a high "racing" neck, high-cut leg, criss-cross back. About $60. Giorgio Armani Boutique, NYC . . . Racing stripes the Missoni way, *near left*: cerise, chartreuse—and more—define a terrific side-baring muscle-T back. In cotton knit, about $85. March at Barneys New York. On these four pages, wigs from Theresa Wigs, NYC; hair by Garren for Garren, NYC; makeup by Lydia Snyder. . . . *Beauty Note*: Smart new idea in makeup—Max Factor's—Active Protection Waterproof Make-Up (with sunscreen). Details, see next to last pages.

The strong color, champion style continue...
and swimsuits reach for a new level of excitement...a new level
of performance. *Near right*: Gottex's shimmery orange maillot
with a high "racing" neck and back, wide armholes.
In nylon/Lycra, about $59. Macy's, Herald Square; Montaldo's;
Jordan Marsh, Florida; I. Magnin; Nordstrom,
Palo Alto CA and Seattle WA; Liberty House of Hawaii.... *Center*: Searing pink
Antron/Lycra wraps the front, hugs the back in a new take
on a "wrestling" suit, from Sunset Beach by Catalina Juniors. About $33.
Late Jan. at Macy's, Herald Square; Stewart Dry Goods,
Louisville KY; Ivey's, Orlando and Jacksonville FL....
LaBlanca's shiny slicker-yellow Antron/Lycra suit, *far right*,
with athletic-style scoop neck, plunging armholes. About $36.
Lord & Taylor; Filene's; Jordan Marsh, Florida;
Marshall Field's; I. Magnin; Nordstrom, Palo Alto CA and Seattle WA.
Details, more stores, see last pages.

backed by color

WHENEVER, WHEREVER

IT'S WARM, THE BEST

DRESSING IS RELAXED,

UNCOMPLICATED, COOL.

WHAT MAKES THIS DRESS-

ING EVEN BETTER NOW: A

NEW PALETTE—DAY AND

NIGHT, THE GENTLEST

TINTS OF COLOR—PALE,

PRETTY, VERY APPEALING

THE PALER, THE PRETTIER

Consider how the pale peach color changes, softens the character—and expands the potential—*opposite*, of Gloria Sachs's classic pleated wool gabardine pants; and her cashmere sweater with the current strong shoulders and deep-cut arms. Pants, about $260. Sweater, about $290. Lord & Taylor; Montaldo's; Topp's, Omaha, NE . . . . You'll see colors so pale, they're almost no-color; more luminous shine like the pale pearl, *this page*, of Flora Kung's big-shouldered, wrap blouse of silk charmeuse, her cropped-short silk faille trousers. Top, about $108. Pants, about $104. Bergdorf Goodman; Robinson's, Santa Monica and Beverly Hills. Sharpening the look: the gold and silver accessories. Hair, throughout these pages, Ray Allington of Vidal Sassoon; makeup, Andrea Paoletti for Puccio & Franco. Details, more stores, last pages.

Arthur Elgort

Even the most casual classics take on a new look, a new individuality in these paler tones. *Left:* This hacking-around-in, strong-shouldered, patch-pocket jacket has a softer, more feminine attitude in this very light grey... particularly in combination with other light tints like this lavender and lemon yellow. Jacket, Geiger of Austria, about $294. Kaps, Burlington MA; Holmes Store, N.E. Harbor ME; The Sign of the Fox, Appleton WI; Handel's, Houston; The Geiger Shop, Denver CO; The Carriage House, Greeley CO. Details, more stores, see next to last pages.

THE PALER, THE PRETTIER

Pure pleasure: how well these delicate colors combine, complement each other. Perfect examples, *opposite:* Adele Simpson's charming, easy-going silk cloqué pyjama—a long, oversized shirt-jacket in violet, its shirttails tied over a blush-pink short-sleeved, button-back blouse; lemon-yellow pants. You couldn't ask for a prettier look for easy evenings. About $900. Bergdorf Goodman; Kaufmann's; Montaldo's; John Baldwin; Jacobson's, OH and MI. To order at Balliet's. The 18k-gold bracelets by Paloma Picasso for Tiffany & Co. Coverlet, La Lingerie, Trump Tower, NYC.

THE PALER, THE PRETTIER

The best new din[illegible] basically sweat[illegible] that's become a [illegible] reference now. Example: Chanel's cashmere [illegible] tunic length, close to the body, has gold buttons on the shoulders. The silk [illegible] long, slender through the [illegible] then moves out gr[illegible] both are the m[illegible] peach. Sweater, about $[illegible] Skirt, about $[illegible] available Marc[illegible] dale's; Saks Jandel, [illegible] Boutique, Beverly Hills; [illegible] Hirshleifer's, M[illegible] Magnin, Bell Air, M[illegible]

On DKNY [illegible] [illegible] gold hoop earrings [illegible] [illegible] York City Girl [illegible] [illegible] [illegible]

For all the women who love skirt-dressing, *left*: a silk jacquard ample-shouldered shirt and slim, to-the-knee sarong (this one's sewed in place, you don't have to tie it)...that have the look of a dress, the kind of pulled-together manner to count on. Turnout, about $480. By Jill Richards. Bonwit Teller; Sara Fredericks, Boston; Frances Brewster, Palm Beach; Gidding-Jenny, Cincinnati OH and Indianapolis IN; Balliet's; Mary V's, Tyler TX. Hair, *this page*, John Sahag, John Sahag Salon, NYC. For details, see last pages of this issue.

THE PALER, THE PRETTIER

Perfect symbol of the season's soft-color dinner dressing, the season's ease, *opposite*, Zoran's terrific, perfectly simple, tunic-length pullover and narrow-but-easy pull-on pants—both in misty-grey silk double georgette. A polished, irresistible look... a boon to the woman with only ten minutes to change for dinner. Pullover, about $350. Pants, about $350. Zoran, NYC and Washington DC; Ultimo, Chicago; Jackson Graves, Minneapolis MN; Lou Lattimore, Dallas; Daniel Foxx, Palm Desert CA. Coverlet, La Lingerie, Trump Tower, NYC....*Beauty Note:* "The paler, the prettier" is also an appealing makeup idea. The subtle lip color here, Maybelline's new Expert Glowing Bronze.

VOGUE PATTERN #1671
BY CALVIN KLEIN

VOGUE PATTERN #1669
BY CALVIN KLEIN

VOGUE PATTERNS

One of the season's most appealing ideas: a mini-wardrobe. If you sewed the three pieces on these pages—all by Calvin Klein—of cotton jacquard in one of the season's pale blue-greens, you'd have a ready answer to warm-weather dressing anywhere, almost any hour of the day or night. Starting, *opposite*, with the jacket that continues to be a star—long, lean, collarless; and cropped pants that are perfectly straight and narrow, have a perfect glove-smooth fit. Jacket, Vogue Pattern #1671 by Calvin Klein; pants, Vogue Pattern #1669 by Calvin Klein. Fabric, de Marco.

VOGUE PATTERN #1668
BY CALVIN KLEIN

THE PALER, THE PRETTIER

In the same fabric, *this page*, to wear with the jacket and/or the pants, or on its own over a long white skirt: the raciest bustier, small, lightly boned, beautifully shaped. Another plus: it wraps around the waist, accenting it (the waist focused look is news) and assuring a perfect fit. Vogue Pattern #1668 by Calvin Klein. Fabric, de Marco. Coverlet, La Lingerie, Trump Tower, NYC . . . . *Beauty Note:* And in the same mood as this pale dressing, makeup color that's barely there but telling, like this Avon Wine Cordial Lipstick. Details, sewing information, see next to last pages this issue.

VOGUE'S last word

On Fashion In This Issue

What works: At the Start of a season, new shoes and stockings for new navy and paler-color clothes . . . when it's the best looks of bareness . . . when hair and makeup make an important "accessory" change . . .

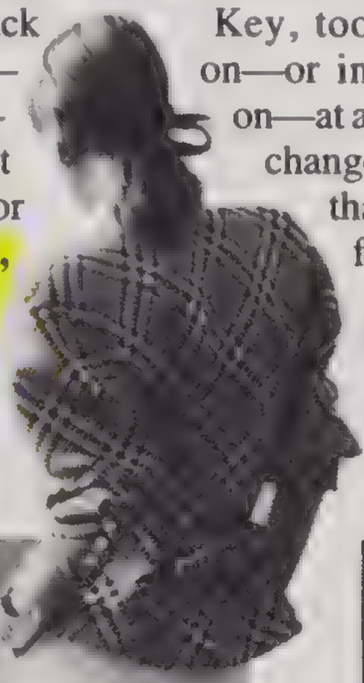
What works? At this start of a new season—and looking toward warmer-weather clothes—there are some noticeable changes, you'll find, in the best sorts of dressing. Changes in coloring, in the look of bareness, changes even in the meaning of the word "accessory," which now may be an added clothing piece or makeup.

The first change you'll notice throughout this issue: the way shoes and stockings can change the look of legs, the way the look of those legs changes the look of an outfit—the way legs are, more often than not, revealed in paler, sheerer, shimmered stockings, often whitened ones. These white stockings are far from the old-fashioned concept of opaque, "uniform-like" hose; they are, instead, so translucent, so barely-there, they're almost more a hint of shine than actual leg dressing. What you'll also notice: the way such lighter stockings give a lift to clothes; the way they can, very subtly, sharpen the effect of navy or heighten the overall impression of paleness in an outfit. With Emanuel Ungaro's cream-and-navy wool jacket and short skirt (4), we used whitened stockings, silver sling shoes that are gentle, strappy, a type of platform. These shoes easily continue from day into evening.

What works best under pants? In this season of very polished dressing, more often than not you'll find yourself reaching for pale stockings, for decidedly refined shoes—with the lift of a heel. Those shoes often are a way to add, quite charmingly, a hint of subtle color or shine. With a navy jersey tank top and trousers, that might mean a richly colored (not a neon) heeled lizard sandal in jade green. With Zoran's grey ankle-length pants (1), sheer grey stockings pick up the color of the pants, carry it right down to YSL's silver sling-back shoes. (What would be equally attractive—especially at night: shoes in a tinted metallic.) These are the kind of silver shoes that could also work well with pants dressing for day. **Taken in the context of this season, silver shoes are not necessarily "dressy." They are the new neutral for day-to-night dressing.**

Just as shoes and stockings can finish a look, a jacket this season can become a perfect finishing item. It also can add polish to bare tops. Unlike the bareness of the past, today's body-revealing shapes are more subtle, less dramatic, best exemplified by the deeper-cut armholes and scooped-out necklines you see everywhere, the kind of bareness that comes through in Saint Laurent's small black knit top (2). The jacket with it—fitted, shawl-collared, in a black ribbed knit—pulls the look together, takes it to the city or evening.

In a season of jackets, you'll find that each one is gentler, smaller on the body, a far cry from gutsy menswear jackets. A new jacket may also be—charmingly—printed. It might be a big, bold, spaced print, a Gauguin floral, a geometric. **The most appealing color this season often comes from a jacket.** Example: Emanuel Ungaro's dazzling balloon-printed jacket (worn over more prints, 5) easily takes on other lives, slips on over a top and pair of pants in a solid pale color, a base in black, white, or navy.



Key, too, in dressing is what goes on—or in actuality what doesn't go on—at a neckline. One of the clearest changes of the season is a neckline that's very simple and straightforward: a collarless blouse or a T-shirt-shaped top. Under Ungaro's small jacket (4) is a cap-sleeved linen T-shirt. No matter what top you choose, accessories are best kept to a minimum—or eliminated entirely at the neck. The prevailing look is clean, with a sense of spareness.

What stands out, again and again on these pages is the real attractiveness, now, of the look of the hair: pretty hair (3) that's a little longer, with line and shape; hair that's lifted up off the face a bit. It may be pulled together with charm, tied with a black ribbon (3). It's the last thing from the short, mannish hair of the past; and this hair, as well as the very soft makeup that goes with it, is very much an integral part of dressing now. It's an attractive reflection of the clean, gentler lines of the coming spring season. ▽

1

2

3

4

5

FLOWERS EMBROIDERED BY STUART WEITZMAN

Bob Ellis

SHOE STORE

332 KING STREET
CHARLESTON, S.C. 29401
(803) 723.5204

SIZES AVAILABLE: AAAA 6-11, AAA 6½-10, AA 5-12, B 4-12 $150.00 ADD $3.00 FOR MAIL ORDER

HEALTH *style*

"Healthy" optimism. . . the great dietary guidelines debate. . . breathing easier. . . spotting depression. . . "juggling" with weights

Flirting: "Good" Move?

Numerous studies have confirmed that those who pair off into couples go on to live longer, more healthful lives; but little hard data exists on how we go about meeting our "other halves." Now, biologist Timothy Perper, Ph.D., has turned a scientist's eye on literally hundreds of encounters between the sexes—and especially on those that involve a woman and man meeting for the first time. His conclusion, presented in the new book, *Sex Signals: The Biology of Love* (ISI Press): that flirting is not mindless badinage but a systematic process by which two people evaluate their likely compatibility (a sign that someone is *really* interested in you: when you both move in tandem—e.g., lifting your glasses and taking a sip of your drinks at the same time). Also debunked, the persistent myth that women are passive participants in the courtship game; in fact, Dr. Perper and his colleagues found that, regardless of who initiates a flirtation, it is usually the woman who—through verbal or physical signals—determines the outcome.

Spread thin All margarines have equal calorie and fat counts, but their cholesterol can range from low to butter-rich, depending on the ratio of polyunsaturated to saturated fat. To tell the ratio's in your favor: "Choose a margarine with liquid (saturated fat is solid at room temperature) as the first word on its ingredients' list," says William P. Castelli, M.D., medical director, Framingham Heart Study.

MALE EMPTY-NESTERS?

Now that the majority of women have paying or volunteer careers, is the "empty-nest syndrome" a concern of the past? Not necessarily—today it may be more relevant to men than to women. Louise Atcheson, Ph.D., assistant clinical professor of psychiatry, the University of California Medical Center, San Francisco, noted that many men still put off spending time with their families until later in life, when job pressures often lessen. "The reality, however," said Dr. Atcheson, "is that, as men enter their middle-to-late years, children and spouses may be more involved than ever with their own careers and personal interests." Her practical advice: that men *and* women work out a balance between work, family, and personal time early in life, so that no one will be left feeling alone later on.

diet fever

When almost three hundred thousand consumers requested copies of "The Setpoint Diet Program" the first year it was offered by mail, the General Foods Corporation knew that their director of nutrition and health sciences, Gilbert A. Leveille, Ph.D., who designed the diet-and-exercise plan, was onto a good thing. Obviously, praise from nutrition experts who noted the plan's easy-to-follow, common-sense approach hasn't hurt: Just five weeks after Ballantine published an expanded version of *The Setpoint Diet*, the book appeared on *The New York Times* paperback best-seller list. . .

Health Resolutions

In a month when many of us resolve to take more responsibility for our health during the coming year, it's heartening to see how far we've come towards the national 1990 health-promotion goals set by the U.S. Surgeon General six years ago. Some of the positive steps taken so far:

- *More women are paying attention to special nutritional needs during pregnancy, e.g., reducing their alcohol intake and cutting back on or stopping smoking.*
- *Every state legislature has passed a law mandating seat belts or other restraints for all children riding in cars, with many also putting similar laws for adults on their books.*
- *The number of motor vehicle accidents associated with alcohol is down for teens and adults.*
- *More and more of us are adjusting our diets and activity levels with an eye to safeguarding our health. We are taking steps to monitor—and lower—our cholesterol intake.*

The result, said J. Michael McGinnis, M.D., assistant surgeon general and director of the U.S. Office for Disease Prevention and Health Promotion: "The overall injury and disease rate for every age group, from infants to older adults, has gone down, with the most dramatic decline in the numbers of Americans suffering fatal heart attacks and strokes. Of special note is the marked increase in the numbers of black men and women who are taking steps to control their blood pressure and are greatly reducing their risk of stroke."

Still a goal: making reliable health advice available to all Americans. To that end, the government has set up a hotline to answer questions and to provide information on health-enhancement programs: the National Health Information Clearinghouse, (800) 336-4797. (For more preventive/health information, booklets to order, see the HealthStyle Guide on page 262.)

Am I pregnant?

© Tambrands Inc 1985

New FIRST RESPONSE™: The truth in 20 minutes.

New FIRST RESPONSE™ Pregnancy Test is the most sensitive ever perfected. It's based on breakthrough technology from the maker of Tampax® tampons.

FIRST RESPONSE is as accurate as a lab-test, without the weeks of waiting. It's three times more sensitive than any other home test. So you can use it as early as the day you're overdue—not 3 to 9 days later, as required by other tests. And get test results faster. With FIRST RESPONSE™, you'll know the truth in 20 minutes.

Not Pregnant. Pregnant.

This test is simple to do and easy to read. You're pregnant if the liquid turns a distinct blue, and not pregnant if it remains clear. Results cannot be affected by vibration or movement as they can with ordinary tests. (If you have any questions, you can talk to a specially trained nurse at our toll-free number listed in the kit.)

New FIRST RESPONSE. Test earlier. Get results faster. You can always trust your FIRST RESPONSE™.

NEW!
From the maker of TAMPAX®

FIRST RESPONSE and TAMPAX are trademarks of Tambrands Inc., Lake Success, N.Y. 11042

HEALTH *style*

AIR "CONDITIONING"

When might negatives be positives? When you're talking about ionized air. Some biology researchers claim that positive ions in the air can cause headaches, feelings of weakness, while negative ions can "charge" a person with new vitality, energy. These beliefs have spurred the production of "air ionizers," small plastic machines that continuously spew out negative ions and are claimed by some manufacturers to transform ordinary indoor air into a "mountain fresh" atmosphere. Is such a change really possible? Many experts don't think so. The FDA recognizes that ionizers can filter smoke out of air but won't support the manufacturers' claims for therapeutic benefits. Harold Nelson, M.D., chairman of the committee on Environmental Control and Air Pollution, sponsored by the American Academy of Allergy and Immunology, agrees: "Basically, these negative ion generators have no bad health effects, but there's no scientific evidence of any positive effects, either. Any proof of healthful benefits is strictly anecdotal." For filtering smoke, you'd probably be better off with an air filter. Says Dr. Nelson, "Air ionizers aren't really used for air cleaning because they don't have the collection plates that air filters have. They put a charge on particles in air, causing the particles to seek out a neutral surface—usually the walls; so after about two days of use, your walls could be covered in dust."

The most common air purifiers are electro-static filters and HEPA (for high efficiency particle arresting) filters. Electro-static filters contain charged wires that attract oppositely charged air particles to collection plates. "It's important to buy filters with removable collection plates and wash them often as the plates can quickly become overloaded and sometimes the particles can be refloated, causing an allergic reaction," says William R. Solomon, M.D., chief of the division of allergy at the University of Michigan.

A potential problem with electro-static filters is that they can activate oxygen molecules to split and recombine into ozone. "Ozone is a reactive gas and it can reach rather high concentrations if you run one of these devices in a small room," says Dr. Solomon. "Ozone can irritate eyes, nose, and throat in the same way that smog can do this." To prevent ozone formation, choose an electro-static air purifier that has a charcoal filter, which may reduce the risk of irritation.

HEPA filters do not work by charging air particles but by filtering smoke and dust through a finely woven matrix of fibers. They won't produce ozone, but avoid using them in a room with a humidifier, as they may become damp and provide a spot for allergy-irritating fungus to grow. These filters should be carefully monitored and replaced when full.

Blowdryer beware...We all know that blowdryers and water don't mix. Always unplug the dryer after use. And if a blowdryer, on or off, slips into water, always unplug it *before* retrieving.

Thriving on happiness

Parents who have turbulent or unhappy marriages but "are staying together for the sake of the children" may be doing those children far less a favor than they think. According to pediatric endocrinologist Piers Blackett, M.D., Oklahoma Children's Memorial Hospital, children in unhappy environments or with emotional problems sometimes simply stop growing. "It's called 'emotional deprivation syndrome' or 'psychosocial dwarfism,'" he said. "We find it in physically or emotionally abused children, but it also occurs in children from homes with loving parents who, for whatever reason, have no time or attention or emotion for this child."

Dr. Blackett recommends a thorough physical examination if parents or pediatricians see, or suspect, a growth lag and, if no physical cause is found, that they treat the problem as emotional. If the situation improves, children usually begin to grow again at a normal rate. "Now we are beginning to feel this problem is more common than anyone suspected."

Additional information about Zyderm® Collagen treatments for discussion with your physician.

For tens of thousands of people, Zyderm® Collagen has provided a safe, nonsurgical option for the treatment of many skin contour problems.

As with any medical procedure, you should be aware of the safety issues and restrictions associated with Zyderm Collagen treatments. Although your physician will review all of these points at the time of your consultation, a summary is presented below.

Zyderm Collagen is not for everyone. Zyderm Collagen treatments are contraindicated for: people who have a reaction to the required skin test or who have previously had a hypersensitivity response to Zyderm Collagen; people with a history of autoimmune diseases or anaphylactoid reactions; and people who are hypersensitive to lidocaine.

Zyderm Collagen is not for use in breast augmentation or for implantation into bone, tendon, ligament or muscle.

All medical procedures require caution. Any injection involves an inherent risk of infection. Your doctor will, of course, act to minimize this risk.

Also, he or she will take care to avoid laceration of or injection into blood vessels. With certain substances that are injected into the head or neck area (e.g., local anesthetics and steroids), there is a remote possibility that accidental placement of the needle into a blood vessel could result in eye problems. Such an incident has occurred once in an estimated 400,000 treatment injections of Zyderm Collagen, resulting in partial loss of vision in one eye.

Your doctor will take special care when injecting Zyderm Collagen around the eyes and lips, due to the thinness of the skin in these areas.

Finally, your physician will monitor the amount of Zyderm Collagen you receive, as there is a limit to the amount that may be used.

Extra care is required for certain people. Zyderm Collagen is used cautiously in people with histories of atopic or allergic reactions to other substances: its use has been associated with allergic hypersensitivity reactions, especially in patients who have such histories.

Zyderm Collagen is also used with caution in people who are receiving immunosuppressive therapy.

Treatment is deferred in people with active inflammatory skin conditions (eruptions such as cysts, pimples, rashes and hives), or with infections, until the condition has been controlled.

Also, the safety of treatment during pregnancy or treatment of infants and children has not been established.

Possible reactions to treatment. An understanding of the safety of Zyderm Collagen is based on seven years of clinical data (from 1978 to the present); safety beyond that time period is not known. Ongoing research, however, will continue to provide such information.

A small number of people (approximately one in one hundred treated patients) experience adverse reactions to Zyderm Collagen. Most are of an immune nature and consist of redness, swelling, firmness and/or itching at injection sites. About half of these reactions occur during treatment despite a response-free skin test; the other half develop when the response to the skin test is not noticed or reported. While most of these reactions last between two weeks and four months, they have occasionally lasted longer.

In addition, fewer than one in one thousand treated patients develop a recurrence of an outbreak of herpes simplex or an infection at an injection site.

Systemic complaints (nausea, rash, muscle achiness, headaches, dizziness or difficulty in breathing) are reported by fewer than three in ten thousand treated patients.

Fewer than one in ten thousand treated patients experience scab formation at isolated treatment sites, as a result of apparent small vessel laceration. This scab formation can result in scarring.

Approximately one in one hundred treated patients experiences brief episodes of treatment-associated reactions, including mild swelling and bruising at treatment sites. These episodes usually last only a few hours or days and have not been shown to interfere with the success of treatment with Zyderm Collagen.

Consult your doctor. Ask your physician about Zyderm Collagen treatments. He or she can best evaluate the appropriateness of treatment for you, and answer any additional questions you may have.

She's found a process that actually helps eliminate wrinkles, but she didn't find it at a cosmetic counter.

She found out about it from her doctor.

He told her that as she grew older, her natural collagen cushion would begin to break down. And while nothing could stop this process, Zyderm® Collagen treatments would help eliminate her wrinkles.

It's a simple procedure. A specially trained physician injects tiny amounts of Zyderm Collagen into the upper-most layers of the skin. And after your first treatment, your skin is actually smoother.

Injectable collagen treatments aren't new. In the past nine years, over 250,000 people have had them.

Isn't it nice to know that now there's something more to rely on than the cosmetic counter?

For a brochure about Zyderm Collagen treatments, or if you need the name of a dermatologist, plastic surgeon or facial plastic surgeon, call (800) 227-4004.

Collagen Corp., 2500 Faber Place, Palo Alto, CA 94303.

© 1985 Collagen Corp. 7079-01-0885

weighting game

Despite the current "pumping iron" enthusiasm, most women who work out with weights don't want to build, but to strengthen and tone muscle. "Weights can increase strength up to 50 percent without adding bulk," said Richard Dominguez, M.D., orthopedic surgeon, medical co-director for Sportsmed, Carol Stream, Illinois.

It's easiest to add ankle and wrist weights to your regular exercise, but choose the right weight to prevent slipping, which could diminish results. (Editor's note: Triangle's weights fasten with adjustable Velcro strips.)

"I don't recommend using ankle weights during aerobic activities—walking, jogging, bicycling, aerobic dance—as they can change the body's biomechanics or strain the lower back," said Dr. Dominguez. "Before using wrist or padded hand weights, be sure you've reached a good base of aerobic activity. For instance, you should be able to walk at least thirty minutes three times a week. Then begin with half-pound weights for part of the workout, and work up to using them for all of it; gradually, use heavier weights."

Gradual is the key word when adding weights to calisthenics. Begin by using half-pound ankle and wrist weights for one-third of your usual repetitions, and build up to using them throughout your routine. Once that feels comfortable, use heavier weights, but build up from one-third of your routine. Never add more than one pound at a time.

"One problem with some weight machines in gyms is that they progress in five- or ten-pound increments, increases that can cause injuries in women," noted Dr. Dominguez.

Further words of caution: Use control; don't swing weighted arms and legs boldly or use weights in exercises that stretch muscles such as the "fly," in which you lie on your back on a bench and drop your arms straight below you, then raise them until they're straight over your head, or "you can cause stretch marks along the breasts," warned Dr. Dominguez. Finally, use weights only every other day. "Muscles need a day to recuperate from stress or risk of injury goes up."

What's an extra ten pounds of body weight? Plenty. The Diet Center's vivid example: carry a ten-pound weight for one hour—and feel how energizing it would be to drop those extra pounds.

Within this classic bottle
lies the promise of
vibrant, radiant skin.

Good reads: • Books for new mothers are usually books about babies. A switch: Andrea Boroff Eagan's *The Newborn Mother* (Little Brown), a revealing, reassuring study of women's emotional flux and development from the child's birth through the first nine months. • We all care about what we eat, and diabetics even more so. Making sense of diet and blood-sugar control: *Nutrition and Diabetes*, edited by Lois Jovanovic and Charles M. Peterson (Alan R. Liss, Inc.), a must for diabetics who care about their health. • Which X-rays are safe? harmful? how to reduce X-ray risks? John W. Gofman, M.D., Ph.D., and Egan O'Connor's *X-Rays: Health Effects of Common Exams* (Sierra Club Books) exposes all. • A health classic: *The American Medical Association Family Medical Guide* (Random House)—the next best thing to house calls.

Finding help when you're feeling blue

Clinical depression is often obvious to those suffering from it: they know they are depressed and may be aware of the physical as well as mental aspects of their condition. But a significant number of people with the problem don't recognize it.

"Personality shifts can occur so gradually that a person has no real idea how much he or she has changed. An additional problem: one depressed person can pull a spouse or a whole family down into a depression effect without any of them seeing clearly what is happening," according to John Smith, M.D., department of psychiatry, St. Anthony Hospital, Oklahoma City, Oklahoma.

Everyone can have short spans of feeling symptoms of depression, but if these symptoms persist over several weeks, or to the point where they are having a marked effect, a physican should be consulted.

The three main symptoms are:

1. Decreased pleasure in doing something you used to enjoy. *People tell their physicians, friends, or family members, "I used to enjoy sailing, but it's just not fun anymore"; or "I don't get the pleasure in gardening that I used to."*

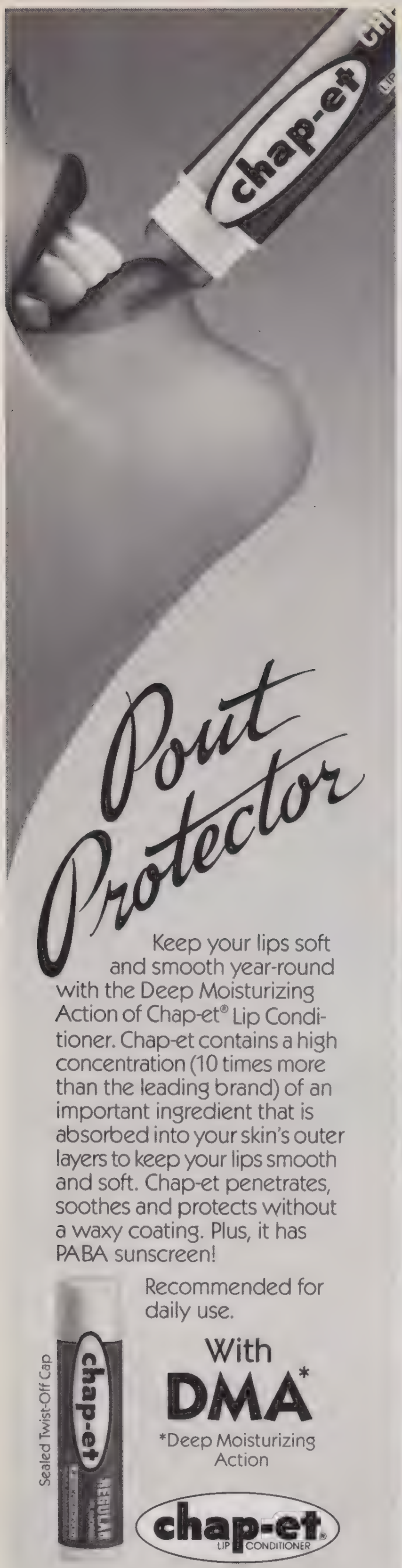
"Typically, depressed people do not substitute a new hobby or interest, but become more and more inactive, finding little pleasure in anything," said Dr. Smith.

2. Decreased ability to do your job. *"Patients will say, 'I just can't concentrate like I used to,' or 'I don't seem to get a grip on things around the office any more.' They try to find a job-related reason for this, rather than suspect that the trouble may lie within themselves."*

3. Increasing preoccupation with and worry over your health, *often with increased visits to doctors, usually with vague, nonspecific symptoms for which no physical cause can be found. "Patients in this category know something is wrong, but since they don't feel openly depressed, the possibility that they are suffering from depression has never crossed their minds."*

Family or friends may be able to give insight into the effects of such changes when the depressed person fails to see them in herself. "We are better able all the time to help patients with depression," Dr. Smith said. "But first the patient has to recognize the possibility that this is the problem, and seek that help." —SHARON CARTER

Every day, this bottle is opened with anticipation by millions of
women around the world. For they know they are opening up the
promise of radiant beauty. The promise of Oil of Olay.®
Each drop, so sheer and light, penetrates beneath the
skin's surface to replenish youthful fluids. Easing tiny
dry lines, so that even in winter your skin stays soft
and younger looking, just as you feel inside.
After all, the bottle is only the beginning.
Within it lies a promise that will be kept.
Beauty Hint: Discover the special-
ness of Oil of Olay in a new, light,
elegant cream—Oil of Olay
Beauty Cream.
OLAY


chap-et
Pout Protector
Keep your lips soft and smooth year-round with the Deep Moisturizing Action of Chap-et® Lip Conditioner. Chap-et contains a high concentration (10 times more than the leading brand) of an important ingredient that is absorbed into your skin's outer layers to keep your lips smooth and soft. Chap-et penetrates, soothes and protects without a waxy coating. Plus, it has PABA sunscreen!
Recommended for daily use.
With DMA*
*Deep Moisturizing Action
Sealed Twist-Off Cap
chap-et
chap-et LIP CONDITIONER

Your Well-Being

Once upon a time around the turn of this century, a popular child heroine called Pollyanna gave a bad name to optimism. Skipping through stories created by Eleanor H. Porter, Pollyanna expertly played her favorite "Glad Game" of looking at the bright side and finding good in every calamity. Before long, this precious ninny was irritating multitudes, and today her name is synonymous with the fatuous optimist who makes a business of "making the best of things" for herself and others.

Listening to the groundless optimism of a hard-core Pollyanna ("Don't worry, everything will be all right") can be infuriating: it challenges your sense of reality and dismisses your difficult emotions such as fear or grief, which Pollyanna probably can't cope with and doesn't want to. On the other hand, being *reasonably* optimistic is therapeutic and helpful. The renowned Karl Menninger, M.D., teaches that the psychiatrist, to be effective, must be an optimist! He must select as significant those factors in each case that indicate a potential for progress, and must ally himself with the patient's own positive self-beliefs. We need to apply a similar technique to ourselves. Otherwise, pessimism can be a self-fulfilling prophecy: if you say, "this is all that can be done," then this is all that will be done.

Being optimistic requires giving up the refuge of expecting nothing ("I probably failed the test...won't get the job") so that you won't be disappointed. Certainly there's safety in not getting your hopes up: with that attitude, there are no unpleasant surprises, although you may have secret hopes that are dashed. But basically this self-protective game is self-defeating: you often slide into half-hearted efforts; and should anything good happen, you're apt to feel that it was unexpected, unpredictable, a matter of luck.

It takes courage to appraise a situation and acknowledge that you have realistic grounds for optimism: you risk disappointment, embarrassment, and a possible blow to your vulnerable ego. In order to take this optimistic position, you need to believe that perfection doesn't exist, that you have the right to be wrong, and that what's important is your having had the courage to make and to learn from the effort. An attitude of reasonable optimism is elating; it's the best way to test, strengthen, and confirm your judgments, effectiveness. It becomes a *source* of courage, well-being.

How can you *cultivate* reasonable optimism? Here are some techniques:

- **Commit yourself:** "People are more optimistic when they are committed to something," says Robert W. Conroy, M.D., associate director, C.F. Menninger Memorial Hospital in Topeka, Kansas. "Some people seem just to float along. But when you have a purpose, a cause, a plan, or a value system that you believe in despite the adversities of life, you're more apt to feel that you're growing and making progress in a meaningful direction. Also, having an overview enables you to transcend the day-by-day setbacks. At Menninger's we see these factors at work in our recovering chemically dependent people, who often are really committed to getting and staying in recovery. Their sense of progress is reinforcing to themselves and to others."
- **Find some kindred spirits:** The people in your life have an impact on your attitudes, as you have on theirs. Hope and optimism breed hope and optimism, so don't surround yourself with negative individuals. When you're discouraged, talking a problem through with positive people you trust can help restore perspective and optimism.
- **Practice!** "Somehow practice has gotten a bad name in psychotherapy. But just as it's necessary for developing any skill, I think practice is needed to engender mental attitudes," says Dr. Conroy. Recognize that any endeavor will have obstacles; then, planning for them, consciously practice adopting a realistically hopeful attitude.
- **"Compare yourself only with yourself.** As a psychiatrist, would I compare myself with Freud? It's ludicrous. Focus on your own progress and potential."
- **Focus on change:** "Optimism comes more easily to those in whom a core security and basic trust were imbued early on. If your background didn't provide this, remember that the past is history; you *don't* have to repeat it. You *can* grow and change," said Dr. Conroy. ▽

Optimism: in an imperfect world, is it crazy to look for a bright side?

Q&A

Water and workouts . . . seeing skiing . . . nosebleeds

I know that I need to replace the fluid lost during exercise, but is water my only choice? Are other low-calorie drinks an alternative?

"To help an exerciser maintain her performance level, the fluid she takes in must leave the stomach and enter the bloodstream as quickly as possible. Both the composition and temperature of a drink affect this absorption rate," said Mona Shangold, M.D., director, sports gynecology center, Georgetown University Hospital, Washington, DC, and coauthor of *The Complete Sports Medicine Book for Women* (with Gabe Mirkin, M.D.; Fireside Books).

"Since water does not require any digestion, it is absorbed into the bloodstream much faster than juices, soft drinks, or so-called sports drinks, which usually contain enough sugar so that they delay absorption in the digestive tract.

"Cold water is a better choice than warm," noted Dr. Shangold, "because it leaves the stomach faster and is less likely to cause cramps. While some exercisers prefer the taste of carbonated mineral waters, seltzer, or diet soda to 'still' tap or mineral water, carbonation can cause gas pains during vigorous activity."

How often to drink water: In a warm environment, a good guide is to drink a small glass before exercise and take water breaks every fifteen minutes. "Don't wait until you're thirsty," says Dr. Shangold. "Thirst doesn't occur until you've lost two-to-four *pounds* of water."

Does skiing require special sunglasses, or can "street"/summer shades do the job?

The combination of high altitude, the snow's brightness, and the wide swings in lighting on ski slopes add up to a tall order for sunglasses. The first requirement: lenses that filter infrared and ultraviolet rays. Not only do these enhance eye comfort, they may provide an edge in maintaining eye health (some experts believe that lifelong exposure to UV light may be related to cataract formation or retinal degeneration).

"The grey or Polarized lenses commonly worn on the street don't perform as well on the ski slope. They tend to reduce the contrast and glare that enable the eye to pick out subtle variations—ice patches, moguls—on the run," according to Richard Morgenthal of NYC's Morgenthal Opticians. "On sunny days, an amber-brown lens tones down the snow's brightness without destroying contrast. When the light of an overcast day seems to flatten the terrain, a yellow or light-red lens restores contrast and visibility."

Because different light conditions demand different lens tints, frames with snap in/snap out lenses may be most practical for skiing. (Bolle's Irex ski goggles deliver ultraviolet- and infrared-light protection in a lightweight, scratch-resistant lens.)

I seem to get an occasional nosebleed, only in winter. Can I avoid this?

"Most nosebleeds in adults are the result of exposure to excessively dry environments—either in an airplane or an overheated room—which erode vessels in the nose," said Isadore Rosenfeld, M.D., who is clinical professor of medicine and attending physician at The New York Hospital-Cornell Medical Center, and author of *Dr. Rosenfeld's Total Prevention* (Simon & Schuster, to be published in March). "This kind of minor nosebleed can be self-treated: lean *forward* in a chair, pinch nostrils between thumb and forefinger, hold for five minutes, and bleeding should stop.

"If bleeding continues, spurts (suggesting arterial injury), or if blood runs back and down the throat, seek medical care," said Dr. Rosenfeld. "A persistent or recurrent nosebleed may reflect an underlying medical disorder such as high blood pressure, a bleeding or clotting problem, or a reaction to certain medications rather than a localized condition.

"To prevent minor nosebleeds, either avoid dry environments or increase the moisture level with a vaporizer or humidifier. Massaging lubricating jelly inside the nose, especially before a plane flight, can also help." ▽

VOGUE

A HEALTHSTYLE GUIDE

PRODUCT SAMPLES

1 ☐ VITA PLUS INDUSTRIES: The Skin Solution Moisture Replacement Complex with NaPCA, plus 30¢ coupon

2 ☐ JHIRMACK: Sampling of Jhirmack hair care products

3 ☐ ALWAYS: Two Dri-Weave Maxi Pads and two Pantiliners

LITERATURE

4 ☐ SUPLICAL: Brochure about osteoporosis, including food/calcium chart and information about product

5 ☐ CLIENTELE: "A Year of Health" — introduction to Clientele products (Turn to page 131 to take advantage of Clientele's special offer for only $10)

6 ☐ COLLAGEN CORPORATION: "Collagen and Skin Care" — booklet about collagen, its use in topical creams and as an injectable material

7 ☐ THE AMERICAN INSTITUTE OF PLASTIC SURGERY: Information about the institute and Robert L. Cucin, M.D., Director

8 ☐ AMERICAN COUNCIL ON SCIENCE AND HEALTH: "Obstetric Anesthesia — A Guide to Pain Relief During Childbirth"

Please check the product samples/ brochures you would like to receive and return this coupon to VOGUE, January HealthStyle Guide, Box 2766, Clinton, IA 52735, **BEFORE May 1, 1986. Please enclose $1.00 to cover processing. No stamps or cash will be accepted.** Allow eight weeks for delivery. VOGUE does not necessarily endorse the products or services mentioned here.

NAME _____

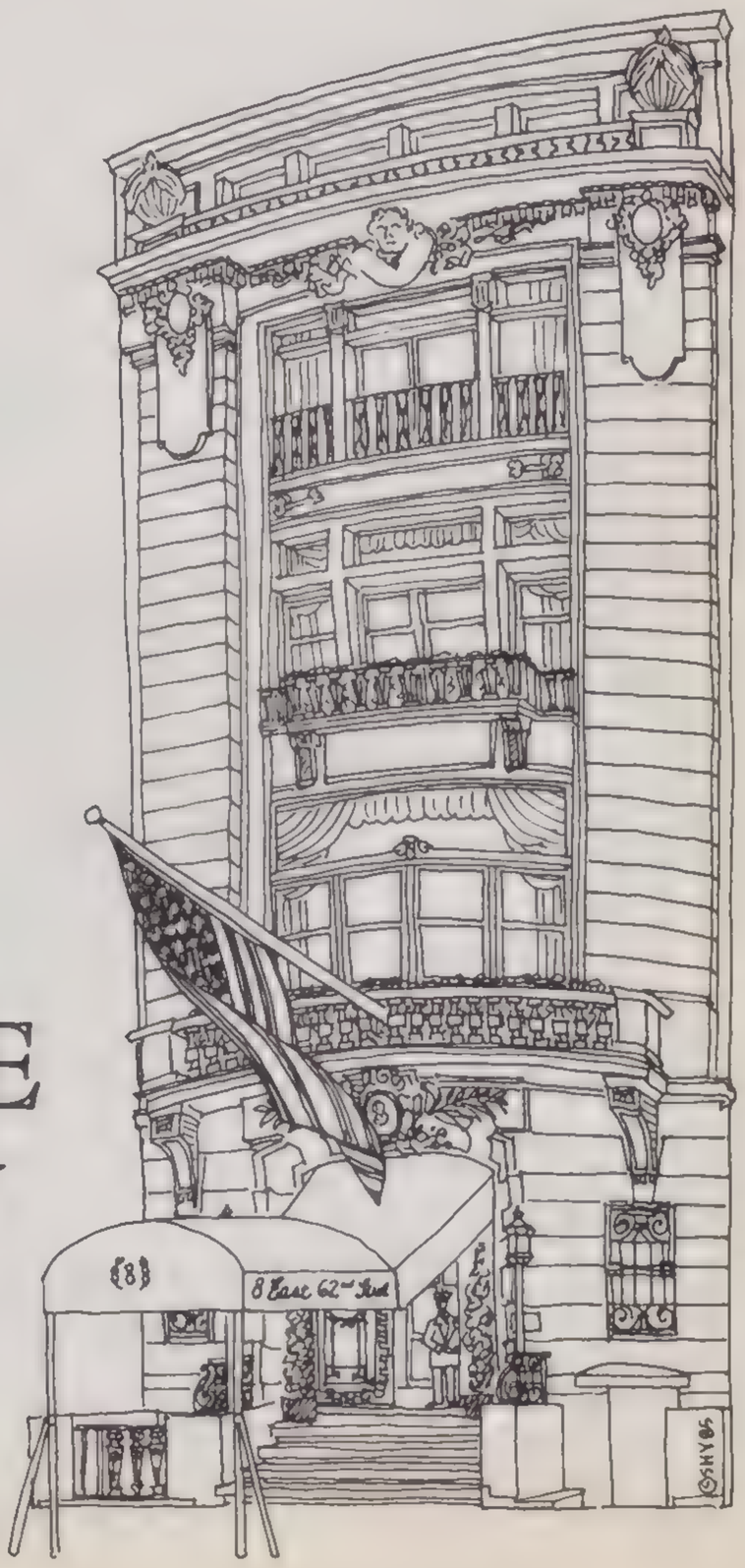
ADDRESS _____

CITY _____ STATE _____ ZIP _____

Aesthetic surgery.

Beauty of the face,
breast and body.

THE AMERICAN INSTITUTE OF PLASTIC SURGERY



8 East 62nd Street
New York, N.Y. 10021
For information: telephone (212) PLAZA9-9353

YOUR DIET: Food Fights

By Judith S. Stern, Sc.D.

Last fall, a confidential report on nutrition from the National Academy of Sciences (NAS) was leaked to *The New York Times*; it announced suggested changes in the Recommended Daily Allowances of certain nutrients that started a controversy centering as much around politics as around health.

Shortly after, the NAS decided to "kill" the report. The RDAs have been reviewed every five years of their forty-three-year history; this was the first time a report was rejected. What were the recommended changes, and why are they so controversial?

First, it's important to establish that the scientific disagreement is a legitimate one, and that the key players are well respected in the scientific community. The RDA Committee, headed by Henry Kamin, Ph.D., professor of biochemistry at Duke University, proposed to restrict the definition of an RDA *from*: "The level of a nutrient (i.e., vitamins, minerals, protein, calories) to be adequate to meet the needs of practically all healthy persons" *to*: "The levels designed to protect practically all healthy persons from nutritional deficiencies." And the effect of this redefinition was to *lower* the values for vitamins A, C, and folacin, magnesium, zinc and iron, as well as to raise the value for calcium for women from 800 mg to 1,000 mg (to try to halt the "epidemic" of osteoporosis).

The confidential report was reviewed anonymously by at least two dozen scientists. Primary concerns were that the recommendation to lower A and C is in direct conflict with the 1982 NAS Report "Diet, Nutrition, and Cancer," which urges Americans to eat *more* of foods (fruits and vegetables) containing A and C, and, that it seemed wrong to make the main focus of RDA simply to avoid nutritional deficiencies when the current emphasis is on nutrition's role in avoidance of diseases.

In a letter to James Wyngaarden, M.D., director of the National Institutes of Health, rejecting Dr. Kamin's redefinitions, Frank Press, Ph.D., president of NAS, stressed that "most reviewers believed that modifications to the RDAs are justified only in the face of compelling new evidence—not merely as a result of...[Kamin's committee's] reinterpretation of existing data." Reviewers suggested that "unless scientific evidence indicates otherwise...the RDAs—must be consistent with recommended dietary guidelines for the maintenance of good health."

It is common for scientists to try to resolve controversy by active debate. But, the release of the confidential report—and the premature airing of this debate in newspapers—could have worse consequences than making nutrition scientists seem indecisive, particularly if the public airing of a private nutritional debate sent Americans to—or back to—health-food stores for their nutritional advice.

Dr. Kamin himself points out that, "nutrition has become a fad as well as a legitimate discipline. I sometimes think that the most important nutritional disease in America is nutritional hypochondria." He adds that "quackery runs high. There is too broad an assumption that nutrition can be a panacea, that foods are either medicines or poisons."

Modern nutrition *is* more than preventing deficiencies, and recent research has given us a greater appreciation of the complexity of the science of nutrition. Nutritional needs can vary according to genetic background, age, and life style. For example, women who exercise have greater requirements for riboflavin (B_2); smokers should have more vitamin C. Also, the types of food you eat can affect your requirements—if you eat a lot of polyunsaturated fats, it is prudent to have more vitamin E.

For better or worse, there are no longer any "easy" answers. Until the RDA controversy is resolved (and it may take several years), we can still feel confident that the current RDAs (those issued in 1980) are generous allowances. Women, however, *should* be concerned about getting enough calcium, and should try to raise intake from 800 to 1,000 milligrams daily, the equivalent of one quart of skim milk, eleven ounces of cheddar cheese, or eight ounces of canned sardines.

Judith S. Stern, Sc.D., *is professor of nutrition at the University of California at Davis.*

For a fresh new face, start here.

The first time you cleanse with Olay® Beauty Cleanser, you'll feel how much better your skin is going to look.

Feel it soften as it gently removes makeup and dry, dulling skin. Feel it rinse pure and clean with water, without drying even delicate skin. But most amazing, feel smooth, newer skin that looks fresh, more youthful.

Olay Beauty Cleanser.
For a fresh new face.
Every time.

(Continued from page 223)

chief of that institution's dermatology service, has found that some of his patients have developed Kaposi's sarcoma without first experiencing a drastic change in the immune systems. He says that the fact that the virus has been found in tear ducts and saliva probably means that it invades glands and other cells in the body, sometimes before turning on the T cells, or perhaps without ever producing significant immune suppression at all. "I think that the name 'AIDS,' at this point in our medical history, is incorrect to describe the disease," Dr. Safai said. "Calling it HTLV-3 viral infection would be much more accurate."

At the same research center, Richard Price, M.D., has found that in some AIDS patients the virus seems to attack brain cells directly, producing a special form of dementia, similar to Alzheimer's disease or Creutzfeld-Jacob disease, but different in some special ways. At autopsy, the differences are easily recognized. "Different cells, in deeper parts of the brain from those found in Alzheimer's, seem to be affected," he said. "You don't get the same kind of plaque formation you get in Creutzfeld-Jacob. Also, AIDS patients with neurological problems act differently from those with other forms of physically caused dementia. There is, typically, memory loss; but severe emotional disturbance and strange behavior can occur much earlier in these AIDS patients than it does in Alzheimer's."

Susan Tross, Ph.D., clinical associate psychologist at Memorial Sloan-Kettering has noted that one of the first symptoms these patients exhibit is an inability to learn new motor skills requiring speed. Both Dr. Price and Dr. Tross feel that anyone in one of the so-called risk groups for AIDS who begins to find that memory, learning ability, or emotional equilibrium have been drastically altered should have a neurological checkup along with other virological tests.

Indeed, the recognition of an opportunistic infection for a primary diagnosis of AIDS always has been fairly arbitrary, based on an early definition of the disease by CDC. "What we call AIDS, which is the terminal stage of the disease, is only a very small part of this epidemic. We must record and evaluate the entire spectrum of this infection," says Dr. Safai.

Scientists today are equally concerned with what is now called ARC (AIDS Related Complex), which can occur even if no immune suppression or Kaposi's sarcoma are noted. Persistently swollen glands in the groin, the neck, or in the armpits, sudden unexplained weight loss and exhaustion, white patches on the mouth or tongue with or without a persistent sore throat might signal ARC. Some of those affected with the complex may develop AIDS as defined by CDC, or they may not. ARC usually is not deadly if it does not develop into AIDS, but those who have it are infectious. Indeed, they may be *more* infectious than a patient with full-blown AIDS, since they probably have a great deal of virus circulating in their bloodstream, which, in AIDS patients, usually diminishes as the virus kills off the T cells. Nobody knows how many ARC patients there are in this country. Estimates range from one hundred thousand to five hundred thousand.

And (a fact that worries physicians the most) there are also innumerable individuals who have HTLV-3 virus circulating in their bloodstream and who *have no symptoms at all*. Many of these carriers, when discovered through routine blood-screening tests, have belonged to the high-risk groups, and all are probably infectious themselves. They can give the symptomless infection to others through sex or blood. Again, no one is sure how many of these individuals there are in this country, since they are not aware of being infected and not usually seen by a physician. Estimates range as low as one million, and as high as three million.

"That's why all the hysteria about a child with AIDS in the classroom is so irrational," said Dr. Safai. "A second-grader with AIDS is considerably less dangerous to his or her fellow students than a sexually active or drug-using teenager with ARC, who may have no symptoms at all."

Scientists tend to refer to AIDS and ARC as highly infectious but not very contagious, said Dr. Safai, explaining that in this case "infectious" means, if a person's system were bombarded with large quantities of the HTLV-3 virus through sex or blood, the chances would be high that he or she would at least develop antibodies, i.e., become infected; on the other hand, infection is not known to have occurred except by this limited route, so the disease is not very contagious. The common cold is contagious.

"It's not a moral issue, it's a contagion issue"

The vast majority of AIDS patients in the United States so far are gay or bisexual men. However, the number of other men and women and children who have gotten the disease is rising. Most of these victims have been either abusers of intravenous drugs, those who received contaminated blood or blood products in transfusions and other therapies, the regular sexual partners of people infected with HTLV-3, or children born to mothers who were infected during pregnancy. But many experts consider the spread of the disease into the general population an "alarming possibility," as Dr. Safai put it.

"The problem is that just *one* infected partner can transmit the virus," he said. That is why CDC has advised men who have had homosexual intercourse only *once* in the past eight years not to give blood, except for research.

"Our other problem is that we don't know how long an incubation period AIDS has. Many experts believe that it is a slow virus, which can remain dormant for months or even years before making its presence known. So, what is really threatening to the individual and public health in this country is the possibility that a healthy person might have sex with someone about whose medical and sexual history he or she knows very little and who has no symptoms."

Among the women who have come down with AIDS, there are some who caught the infection from a sexual partner, either a bisexual male or one who was using drugs. In some instances, the man did not have symptoms, only circulating virus in the blood, but the woman got the virus and developed AIDS. There are no certified cases as yet of a man's getting AIDS from an infected woman. But most experts believe that this is the next logical development the epidemic will take.

Most experts now believe that AIDS had its origin in Africa; in Zaire, the HTLV-3 infection is widespread among the general population. In that country, there are as many women as men with AIDS. Many researchers now believe that originally a virus very similar to HTLV-3 was present in the African green monkey, without much affecting its health. The theory goes that the first human case of infection probably resulted from a monkey bite, and that the virus mutated when it traveled from the animal to the human bloodstream.

"The test for AIDS doesn't test people . . . it tests blood," said a representative of the American Red Cross, which now screens all donated blood to eliminate the possibility of contaminated blood or blood products getting into the medical supply line. "It's highly sensitive, but not very specific." Again, these words have to be explained. The basic test on blood is called ELISA (for enzyme-linked immunosorbent assay). It is about 98 percent effective in picking up signs of antibodies to HTLV-3 in the blood. That's what scientists mean by *sensitive*. However, it also picks up many other, non-AIDS-related signals, and produces, especially for women, a huge number of false positives. That's what is meant by *nonspecific*.

Since the Red Cross and blood banks are so well aware of the many false positives the relatively simple test produces, every positive sample is retested by ELISA and also by another much more complicated and expensive test called the Western blot. Through June of 1985, among the about thirty-two hundred positive results in the ELISA test, only 587 were found to be positive in the Western blot.

The majority of the false positives were found in the blood of women, particularly women who had been taking birth-control pills, or who had had several pregnancies. What this means to scientists is that ELISA may pick up clues not only from antibodies but from certain hormones.

In practical terms, this also means that the ELISA screening test should *not* be used alone to try to find carriers of the HTLV-3 virus in the general population, nor even in specific ones, such as food handlers, kindergarten teachers, or those applying for health insurance, etc., as has been suggested by some especially fearful individuals. Civil libertarians who have consistently opposed such general screenings point out that such procedures could result in all kinds of undeserved economic and psychological misery to countless people. Screening huge numbers of individuals or even members of specific groups with the much more accurate Western blot test, on the other hand, is impractical. There are neither the facilities nor the personnel available at this time to interpret results from this much more complex test on a large scale; and using it as a general screen would be prohibitively expensive.

In October of 1985, the U.S. Department of Defense decided to test all military personnel (men and women) for AIDS. The procedure will start with the ELISA test, and if there are signs of antibodies will proceed to the Western blot. Since even that test is not infallible, the person who still shows antibodies to HTLV-3 will have a thorough physical examination. If the physicians decide that the person *actually has AIDS*, he or she will be honorably discharged. Persons whose disease has not progressed beyond either an HTLV-3 infection or ARC will be retained. Many experts in public health feel that this procedure is questionable since anyone with the infection might potentially spread it to others and since, as yet, there is no test, except the clinical fact of opportunistic disease, to accurately define an AIDS patient.

Recently AIDS researchers have achieved some remarkable results in a relatively short time. Members of gay-rights groups and others had complained, rightly, that when the epidemic first became evident, the government tended to ignore it; less money was spent on AIDS in a year than was spent on Legionnaires Disease and Toxic Shock Syndrome in a few weeks. However, more research money from government, private foundations, and industry is becoming available now. Identifying the virus (almost simultaneously in France and the United States) was an important first step. It made possible the procedures to screen blood, which assured the world an HTLV-3-free blood supply. It is also the first step toward finding medications that might halt the virus and the eventual production of a vaccine against HTLV-3.

The drug that has received the most publicity has been used experimentally by the Pasteur Institute in Paris. It has been named HPA-23, and in test tubes seems to suppress HTLV-3 multiplication. In human patients, it seems also to stop, or at least slow, the replication of the virus in the system, as long as the drug is being used. The Pasteur Institute at press time was taking no more new patients with AIDS, partly because all the publicity had overloaded its treatment capacity. The FDA cleared the way for experimental use of the drug in the U.S. last September.

Dr. Krim said that the foundation she heads is interested in this and several other antiviral drugs that are also already in the medical pipeline in the United States. "Actually, we might have to use two types of drugs for AIDS patients," she said. "Even if we find that HPA-23 or any other antiviral drug is effective in clearing the virus from the bloodstream or, at least, in reducing the replication of the virus, it would not help a patient whose immune system is already severely depressed. For such patients, a drug that boosts the immune system would have to be used as well."

Several such drugs and natural substances are now in the experimental stage in the United States and Europe and have been used to treat other diseases besides AIDS. Alpha interferon, a substance made naturally in the body as a response to infection, is now being manufactured by genetic-engineering techniques. It has been used for several years experimentally in the treatment of some cancers. Dr. Krim and some of her colleagues believe that it might be effective against HTLV-3 if used over a long time span.

Some other drugs that have been tried in AIDS are Suramin (used to treat sleeping sickness, a parasitic disorder), Ribavirin (used for the treatment of an African viral disease called Lassa fever), and, in Sweden, Foscarnet (used to treat genital herpes). Late last year, three French scientists called a press conference to announce that they had used Cyclosporine-A, a drug employed to supress immunity in organ transplantation, to treat six AIDS patients for one week and two of them had apparently achieved dramatic increase in the number of their T cells, which are destroyed by the AIDS virus. Almost all scientists in this country called the announcement both premature and inconclusive.

"Here we have a disease that relentlessly strikes down the healthy, the gifted, the young," said Dr. Krim. "And we don't as yet have any way to vaccinate against it or to treat it effectively. But we can prevent its spread by educating everyone, not just the so-called risk groups, about the way it is spread: through sexual contact and through the use of shared needles. We should be letting our teenagers know that promiscuous sex and intravenous drug use can kill them. This is not a moral issue. . . it's a contagion issue. The price for carelessness can be death."

Dr. Safai wants to make a videotape to be played in every school assembly at least once a month. "It should be as graphic as possible. . . showing the terrible damage that AIDS does to the human body before it kills," he said. "We have got to get those who are most at risk to listen. That means *all* people in the sexually active age groups."

Dr. Gottlieb says that groups in the gay community have done an excellent job of educating their own members, but that the rest of the public is still sadly ignorant. "There ought to be government money, not just for research and treatment, but for public education as well," he warns. "Otherwise we might just have an uncontrollable epidemic on our hands."

All experts we talked to feared a witch hunt against victims and potential victims of AIDS, which would be, Dr. Krim said, "not only inhumane but dangerous to others. What it would do is keep individuals who feel they might have the infection from letting anyone know about it. If you are going to lose your job, your health insurance, your apartment, even your friends, lover, and family because you are sick, you are going to keep your illness to yourself as long as possible. We must not force this disease underground. We also must teach not only what spreads HTLV-3 infection and AIDS, but what *does not*. If the public knows the facts, much can be done to prevent the spread of the disease as well as the spread of panic about it." ▽

AMERICAN MANHOOD

(Continued from page 221)

way be labeled odd or queer was very real."

Hollywood offered us its notion of Eden—a world of men without women—and, then, asked us to believe that this was the only Eden in the history of myth to remain untouched by sex. This was a brilliant sleight of hand, and it still works: those self-absorbed, self-sufficient men-in-pairs who move from the Old West of *Butch Cassidy and the Sundance Kid* to the Post-Modernism of *Miami Vice* live in a homocentric, not a homosexual, world. In movies like *White Nights* and *Target*, in shows like *Hardcastle and McCormick*, *Simon & Simon*, or *The Insiders*, it is men who do the real work and have the real fun: women, criminals, and the occasional gay just help to underline the glory of heterosexual maleness.

But we freely admit now that a homocentric world has its own erotic charge. So does any self-enclosed world, whether of men, women, ethnics, aristocrats, or criminals: such worlds are exclusive, mysterious, filled with rituals we long to understand. To add to the erotic tension, men in these screen fantasies are often drawn into partnership out of other self-enclosed worlds, across barriers of temperament, class, age, or race. But frankly, with a little will and imagination, what can't be eroticized? The erotic is a quickening of the senses, and the senses can be quickened by anything from a foreign landscape to a friendly conversation.

"I'm tired of those men!" exclaimed a friend disillusioned with *Miami Vice*. "They're the biggest narcissists in America. Can't they do anything but make love to themselves on camera?" She has a point, but Don Johnson and Philip Michael Thomas aren't alone. Male sex symbols today flirt, preen, drape themselves provocatively across furniture, change their hair and their clothes constantly, smile playfully, and weep real, very becoming tears. They display themselves to us proudly and seductively; even when they're macho, they're archly macho: men, it seems, have discovered the joys of being coy, camp, and winsome. And while narcissism is tiring, androgyny can be very exciting—witness David Bowie, Michael Jackson, Mikhail Baryshnikov, Aidan Quinn, Prince, Anthony Andrews, and Rupert Everett.

But I worry. Sexism being what it is, the women's movement may have erred in urging men to get in touch with their female side—now, like Dustin Hoffman in *Tootsie*, they seem to think they're better men *and* women than we are. And I worry that the old Hollywood, which dwelt obsessively on how Real Men were made, and liked to make them at the expense of women and minorities, hasn't changed so much. It tends not to punish or ridicule women and minorities openly these days; it imitates, impersonates, and, to a large extent, isolates them.

Two serious plays about AIDS, *As Is* and *The Normal Heart*, have been running in New York City, and a TV movie about AIDS, *An Early Frost*, aired last November. Such works are in the liberal crusading tradition of *Gentleman's Agreement*, *Knock on Any Door*, *Raisin in the Sun*, and *A Soldier's Story*: they take a broad social issue and present it in specific human-interest terms. They stir our civic sense that everyone has a right to life, liberty, and the pursuit of happiness; they certify that "those people" are not so different from "us." This is a worthy tradition, but it has its limits. Can audiences really imagine or accept "those people" outside of their problem-plagued ghettos?

La Cage Aux Folles (Continued on page 267)

THIS Valentine's Day, Give YOUR Guy GQ

12 PRESENTS! 1 WHOLE YEAR OF VALENTINES!

GQ is today's premier men's fashion and grooming magazine. And a whole lot more! It's health and fitness, sports and travel, cars and finance. It's entertaining and home decorating, electronics for business and fun-and-games. It's hot entertainers, movies, and TV… it's fiction writers, reporters and humorists he admires the most. GQ is the life-style monthly for today's man. Your man. Order your valentines today…

A YEAR OF GQ FOR JUST $18! (A $30 NEWSSTAND VALUE)

You'll receive a handsome gift card to present on February 14th.
(And collect the first of your twelve "thank-you's!")
P.S. Deserving brothers and neat dads also appreciate GQ valentines!

AMERICAN MANHOOD

(Continued from page 265)

and *Torch Song Trilogy* are jolly, brassy human comedies, which bring family drama together with vaudeville entertainment. They cheer and reassure us, spreading the message that even in their bizarre natural habitat homosexuals are poignant and lovable. But they are still stranded in a ghetto—bright and gilded, but a ghetto.

The ground must be shifted and the Latin American film *Kiss of the Spider Woman* has shifted it. Set in a Latin American prison, it traces the process by which a somber revolutionary and a flamboyant queen come to respect, love, and make love with each other. It is a political drama, a tragedy, and a romantic comedy. The homosexual is the equal, not the foil, of the revolutionary, and he is played by William Hurt with a fine, concentrated inventiveness: the performance makes clear that his acting skills, not his heterosexual credentials, are being tested.

I respect Hurt, and his courage in accepting the role has been widely praised. But note that a gay actor would surely have risked being typecast for the rest of his days. If William Hurt were gay and had said so when his career began, could he have starred in *Body Heat* and *The Big Chill*, done *Kiss of the Spider Woman*, and then, returned to leading-man roles, sex appeal intact? Would his performance have been considered less a matter of craft than of doing what comes naturally? This ugly thought came to me just after I had read an article about a BBC miniseries of Oscar Wilde's trial, conviction, and imprisonment for sodomy. Director Henry Herbert explained that he had wanted "essentially a male character to play the part of a homosexual. The thing about Wilde is he was extraordinarily masculine in many respects . . . Physically he was rather strong and big. It seemed to me better to get a heterosexual to play the role." Now I'm delighted that Herbert has used historical fact to shatter the notion that homosexuals are effete pansies, but where did he get the quaint idea that only heterosexuals are big, strong, and masculine? Remarks like his take me back to the days when Hollywood thought it best to have whites play light-skinned blacks, or when stardom for Douglas Fairbanks, Sr., John Garfield, and Lauren Bacall meant hiding their Jewish names and origins.

Will more—and more varied—gay characters be able to find their way into American art and American entertainment? Gay activists have protested false, derogatory portraits in the entertainment industry. Television has been more responsive than the movies to these protests—perhaps because it is an industry subject both to FCC regulations and to viewer pressure. Gay characters (usually men) have made brief appearances on daytime soaps and on most major sitcoms and dramas.

Few have attained the visibility of *Dynasty*'s Steven Carrington, though. Steven, played by Jack Coleman, is blond, handsome, and bisexual. Steven is shielded from bigotry's harshest consequences—on the show and in our minds—by his family's wealth and power. Steven is a pioneer in his way, but his real test will come outside the gates of his Denver estate; in middle-class suburbs, working-class towns, police precincts, and doctors' offices. Could the Cosby family, having sped past race into universality, have gay friends? Might a gay couple start frequenting the *Cheers* bar? Would Clint Eastwood, who has redefined macho so far as to suggest that a real man doesn't abuse women or beat up queers, play a homosexual cowboy or cop? (When I first heard that Burt Lancaster had been signed to play the homosexual in *Kiss of the Spider Woman*—he withdrew because of a heart attack—I thought, "Yes, Clint, here's your chance. Play the revolutionary!") And what if Bruce Springsteen, our rock populist, included gays among his welders, hobos, and vets?

But I don't want to dismiss *Dynasty* so quickly; for by the lights of film myth and film history, it is only right that Rock Hudson made his last television appearance there. He became a full-fledged star, down to his only Academy Award nomination, in a film that carved the mold from which *Dynasty*, *Dallas*, and all other nighttime soaps are taken. *Giant* was a mastodon epic about a rich Texas clan and its competitors: Rock played the clan patriarch, a strong-willed, stiff-necked, but basically decent man who learns—with some reluctance but at no cost to his status or his fortune—that wives are not born to serve their husbands, nor Mexicans to serve their masters. That is the Rock Hudson we knew, the man who could have played Blake Carrington and who did play his rival. The Rock Hudson we didn't know could have been—and were he younger and bolder, could have played—Steven Carrington.

We have always been obsessed with the lives of the stars. We read fan magazines, gossip columns, and unauthorized biographies, measuring the facts and fancies we find there against the ones we seek on-screen. Nothing has changed, except that we are getting different truths than we bargained for. And I prefer these truths to the lies of press agents, studio moguls, and paid tattlers. Of course, the movies lied, too, and they lied to all of us, whatever our social, sexual, racial, religious, or ethnic profile. I loved some of these lies, and I could watch them again and again. But I have no desire to repeat them. Even fantasy needs new material—facts, possibilities, commonplace realities—to thrive. ▽

ESTÉE LAUDER

(Continued from page 212)

good manners, self-promotion, and mystery. She touches people's faces a great deal, whips out lipstick and blusher to perk up the fading glow of friends and strangers, and never lets anyone leave her office or her home empty-handed. Professionally, this is a device called Gift with Purchase, which ensures that customers in stores leave with the perfume or lipstick to which they will become addicted; socially, it is the gift with presence. She founded and built up her company into a business that is said to have a turnover of a billion dollars a year and is the last privately held cosmetics company in America. "I believe that potential is unlimited—success depends on daring to act on dreams."

Estée Lauder's single-mindedness, her energy, and her conviction in the superiority of her own products are what made her success possible. What is endearing is the unexpected self-deprecation, and a curiosity about people around her. She is famous for giving unsolicited advice on personal matters as well as on skin tone, and there is an unrepentant enjoyment of her own drive that would be easy to find overwhelming. She is one of those people who appear to believe that reward is its own virtue. There is, however, the heart. One of her many friends in New York society says, "It would be very, very difficult to find any man in her position as open, sympathetic, and understanding as Estée. A man with that success and that power would have lost his humanity: Estée has retained a concern and a love for people that are exceptional."

She was born in Corona, Queens, New York, in a year unspecified in her book. "You grow up differently in a small town; you get brought up with values, like cleanliness." Her mother, Rose Schotz, was, in Mrs. Lauder's words, "A Hungarian beauty whose mother was a French Catholic and whose father was a Hungarian Jew. . . . I know that by the time my mother married my father, she had five sons and a daughter, but I never really knew definitively whether she had been divorced or widowed." Estée's father, she writes, "was Max Mentzer, a Czechoslovakian horseman, an elegant, dapper monarchist. . . . When my father was a young man, Emperor Franz Joseph wanted his niece, who weighed about three hundred pounds, to marry him, but somehow Father got out of that."

Before you decide this is a Ruritanian romance, think about it: the misplaced father of six children, the three-hundred-pound emperor's niece, have a flavor somewhere between bleak Prague fiction and Viennese operetta.

As a child, Josephine Esther Mentzer brushed her mother's hair and patted face cream onto the cheeks of her older sisters. Her father used to say, "Stop fiddling with other people's faces"—which proves that a father's advice is often best disregarded. An uncle arrived from Hungary just before the First World War: he was a skin specialist and showed her how to make "a secret formula, a magic cream potion . . . maybe I'm glorifying my memories, but I believe that I recognized in my Uncle John my true path."

What is it about Hungarian women, Viennese women, and beauty? "It's their life," says Mrs. Lauder. "The men never work, they only have love, they're so attractive to the women, and the women are so beautiful—even if they've only got five cents, they dress. It's all sex and beauty; beauty means a lot to them. I never go out without having my face done—it only takes you two minutes."

Her story is the story of success, which she attributes to persistence. The tone of the book is exultation, and her confident will is catching, so as you read along you begin to cheer. She talked the book into a tape recorder: "It's very hard to write; I'm not a writer. They just put a lot of words I used in the book, and I think it's very ordinary, but I can't help it. I think now I could have expressed it in a different way, but what I was saying was, 'Hallelujah! I did it!'"

She was married *(Continued on page 268)*

UNIQUE PETITE

apparel especially for the 5'4" (or smaller) woman

Recognizing petite is a size, we filled a catalog with fashions, shoes and accessories designed expressly for your petite dimensions. Sizes 2-18.

send $1 for a SPRING CATALOG and RECEIVE A $2 BONUS DISCOUNT to use on your first order.

Arizona Mail Order Co., Inc.
UNIQUE PETITE Dept. BHW2,
3740 E. 34th St., Box 27800, Tucson AZ 85726

NAME _____ (please print)
ADDRESS _____
CITY _____ ST. _____ ZIP _____

STOP SWEAT FOR 6 WEEKS

HANDS UNDERARMS FEET

Drionic® — the heavy sweater's answer to costly and embarrassing underarm, hand or foot sweat. Short treatment with electronic Drionic keeps these areas dry for 6 week periods. Recommended by dermatologists everywhere. Send for free information. Covered by many insurance companies.
Clinical studies available to physicians.

REMOVE HAIR FOREVER

Perma Tweez® — **ONLY** home electrolysis instrument recommended by 4 medical textbooks (titles on request). 'Tweezer-like' action permanently removes hair from the face, arms, legs and body. **$16.95**

A LIMITED WARRANTY TO CONSUMERS ★ Good Housekeeping PROMISES REPLACEMENT OR REFUND IF DEFECTIVE

14 DAY MONEY BACK GUARANTEE.

☐ I enclose $16.95 in full payment for Perma Tweez (Cal. residents add 6% sales tax). Send check/m.o., M/C or Visa# & exp. date.
☐ Please send free Drionic sweat control information.

© 1985 GEN MED CO

General Medical Co., Dept. V-209
1935 Armacost Ave., W. Los Angeles, CA 90025

ESTÉE LAUDER

(Continued from page 267)

to Joseph Lauder and was the mother of a son (Leonard), and she wanted to go on the stage. That didn't exactly work, and she started selling face creams, adapted from her uncle's formulas, at a beauty salon where she went to get her "blondness renewed," on West Seventy-second Street. It was called the House of Ash Blondes. She would approach women under the dryer and say, "Madam, won't you please let me show you how this finest of creams, made only from pure ingredients, can make your complexion glow with youth and radiance? It will only take two minutes." Starting "at the height of the Depression," she began to sell to stores, thanks to an infallible method of communication she calls "Tell-a-Woman." The headings in the book indicate the thrust of her story as she builds her business: Breakthrough; Life Lesson; Ground Rules; Gifts By Mail; Persistence Pays Off; Devour the Rival; and Touch and Talk, Talk and Touch. "You learn to act without weeks of deep introspection, without weeks of self-questioning. You move. You pick up the telephone or you take the train to the place where your interests lie."

Estée Lauder separated from Joseph Lauder in 1939, divorced him, and they remarried four years later. "There were no guidelines to help a strong woman live happily with a much-loved and gentler man," she writes. Talking about it, she says, "I realize my mistake. If only a lot of people would realize that when you divorce, you only change the face, not the problems. I say to businesswomen these days, 'You have the money and you think you can be the boss, but he's more sensitive than you are.' Many women don't realize the man they have is the loveliest, and he looks better on your arm than on someone else's arm."

Just as a director's milestones are movies and a tycoon's milestones are mergers and acquisitions, Estée Lauder's triumphs and watersheds are products: she believes utterly in what she makes. The first big order from a store came from Saks Fifth Avenue, in 1946, and the Lauders cooked the creams themselves on the stove of a former restaurant. The products then were the Super-Rich All Purpose Creme, the Cleansing Oil, Creme Pack, and Skin Lotion. She admits in the book that Creme Pack has never smelled very good, and tells the story of some jars stored in a client's refrigerator that ended up being used as mayonnaise, to no ill effect. Today everything is made in the Lauder factories, with the final, secret ingredient added each time by a member of the Lauder family—Estée, Leonard, and, before he became assistant secretary of defense in this administration, Ronald, her second son.

"I've tried a product for years before I even talk about it to say it's good. I put it on my face until I haven't any face. I've taken enough baths—sometimes four in a row to try the bath gel—and I've put the cream on, and I take it off, and then half an hour later put it on again, and then I put it on early in the morning. That's the only time you can test everything, when your face is fresh and your nose is clear, and that's when you look at your skin to see how it looks compared to what you put on late at night." To this end, she gets up at seven every morning and, having tested creams, watched the news, and dressed her hair, goes down to breakfast in one of her many robes. She doesn't need much sleep, but rests every evening before going out. "I don't have a moment to just sit at home and read—I'm always on my way out," she says. Home is the size and shape of the consulate of a friendly country. "It looks big to you," she says, "but to me it's small."

One of her earliest and most lasting successes was Youth Dew, a bath oil that doubles as a perfume, which she launched in 1953. She is full of Youth Dew stories: her accidental spilling of it at a perfume counter in a French store that didn't want to buy it, her way of putting it on her hands when receiving hundreds of guests for a launch at La Scala, in Milan. "I have gotten more marriages together from Youth Dew," she says. "If that doesn't get him, nothing will. I put some Youth Dew on Dolores Del Rio when she was going to the opera with a man ten years younger, and she called me the next morning and said, 'What have you got in that perfume?' I said, 'All I got is love.' Months later she calls me, she's getting married to the man, where can she get more Youth Dew? I tell her Neiman-Marcus."

A limousine comes to take her from Le Cirque down to her office in the General Motors Building. In the Estée Lauder office, the waiting room is hung with blue and white linen, the chairs are plump and pretty. Mrs. Lauder does not believe in grim functionalism. In her own office, there is a large plate of cookies (almond, chocolate-dipped crescents, dark chocolate leaves) and there are vases of flowers. On the way in, she points out her wall of awards; the one she is proudest of is France's Legion of Honor, although, she says, "When I wear the ribbon, people think it's something the cleaner left in."

Estée Lauder in the office is a slightly different creature from Estée Lauder outside. She seems to want to know everything, and here, of course, she is obeyed. A young woman brings in a tray of perfume, and Mrs. Lauder, sitting behind her Louis XVI desk, smells some on her wrist. "Mr. Neilsen feels it's very sharp and clear and not like anything else," says the young woman. "Why doesn't he like the one I picked out?" asks Mrs. Lauder, her nose to her wrist, a frown on her face.

"He feels that one is very beautiful and an Estée Lauder fragrance, and he wanted Prescriptives to be a little bit different," says the young woman. It smells of passion fruit.

"Well, he got it so different, I don't think they'll buy it," says Mrs. Lauder. And she asks for the one that she created, which arrives a little later. It goes on her wrist, and mine. "Just smell it right away up close," says Mrs. Lauder. "This has a niceness and it's different—tell him this is what I like, if he wants to make money, this is it. If I don't know perfume, then . . ."

The phone lights up. "Oh, Roy Cohn." She says to me, "I have to take this call in private."

In Leonard Lauder's office, there is a gigantic Rauschenberg eraser, on a pedestal. "Mr. Lauder says that's for his big mistakes," I'm told. Leonard Lauder, the older son and the Democrat, now runs the company. His wife, Evelyn, is taking over more and more responsibilities and impressing everyone with her poise and her

ideas; the name Clinique came from her. Her office is all mirrors and glass, colorless so as not to interfere with her choice of makeup colors. Ronald, the absent son, has rare chain-mail capes and bronze helmets in his office, as befits a man at the Department of Defense. ("I'm immensely proud to have a son who is deputy assistant secretary of defense for European and NATO policy," Mrs. Lauder writes. "In my heart of hearts, I'd still prefer him to be in the family business. It would be dishonest of me to say otherwise.")

Down the hall, the tape of that morning's *Good Morning, America* is shown to Mrs. Lauder. She is being interviewed by Barbara Walters, who calls her Estée Louder. Mrs. Lauder watches herself, nervous and delighted. This is surprising for someone with her success, but she says she has never been interviewed on television before. After the show, there's a stop in an office where both *The New York Times* and Bonwit Teller have to be told that an ad for Estée Lauder and the book must run on page eight of the first section of the national edition of the Sunday paper. That acccomplished, we are back in Mrs. Lauder's office, which has filled up with perfume executives. The debate over the passion-fruit smell seems to have taken a new turn. "I'm not a citrus person to begin with, at all," says one young woman.

"I see fragrance, I don't even smell it," says Mrs. Lauder. Her charm, and probably her secret, is this combination of intuition and hard sell. "I'm not superstitious, but I believe in God. Every person should believe in God—that's when they'll be helped. I thank God for everything. I wasn't raised religiously, but we never took anything for granted. My mother said, never pass a man whose hand is out, you never know who needs it. Whatever you give will be returned to you."

A phone message is handed to her: son Ronald wants her to sit next to Vice President Bush at dinner that night. "Have a cookie," she says. Someone comes down from Clinique with about forty pounds of makeup for me to take away. "Have a cookie," says Mrs. Lauder, exiting in her magenta and black dress with the matching hat. ▽

"THE HANDMAID'S TALE"

(Continued from page 210)

my chin.

"I want . . ." he says.

I try not to lean forward. Yes? Yes yes? What, then? What does he want? But I won't give it away, this eagerness of mine. It's a bargaining session, things are about to be exchanged. She who does not hesitate is lost. I'm not giving anything away: selling only.

"I would like—" he says. "This will sound silly." And he does look embarrassed, *sheepish* was the word, the way men used to look once. He's old enough to remember how to look that way, and to remember also how appealing women once found it. The young ones don't know those tricks. They've never had to use them.

"I'd like you to play a game of Scrabble with me," he says.

I hold myself absolutely rigid. I keep my face unmoving. So that's what's in the forbidden room! Scrabble! I want to laugh, shriek with laughter, fall off my chair. This was once the game of old women, old men, in the summers or in retirement villas, to be played when there was nothing good on television. Or of adolescents, once, long long ago. My mother had a set, kept at the back of the hall cupboard, with the Christmas tree decorations in their cardboard boxes. Once she tried to interest me in it, when I was thirteen and miserable and at loose ends.

Now of course it's something different. Now it's forbidden, for us. Now it's dangerous. Now it's indecent. Now it's something he can't do with his Wife. Now it's desirable. Now he's compromised himself. It's as if he's offered me drugs.

"All right," I say, as if indifferent. I can in fact hardly speak.

He doesn't say why he wants to play Scrabble with me. I don't ask him. He merely takes a box out from one of the drawers in his desk and opens it up. There are the plasticized wooden counters I remember, the board divided into squares, the little holders for setting the letters in. He dumps the counters out on the top of his desk and begins to turn them over. After a moment I join in.

"You know how to play?" he says.

I nod.

We play two games. *Larynx* I spell. *Valance. Quince. Zygote.* I hold the glossy counters with their smooth edges, finger the letters. The feeling is voluptuous. This is freedom, an eyeblink of it. *Limp*, I spell. *Gorge.* What a luxury. The counters are like candies, made of peppermint, cool like that. Humbugs, those were called. I would like to put them into my mouth. They would taste also of lime. The letter C. Crisp, slightly acid on the tongue, delicious.

I win the first game, I let him win the second: I still haven't discovered what the terms are, what I will be able to ask for, in exchange.

Finally he tells me it's time for me to go home. Those are the words he uses: *go home*. He means to my room. He asks me if I will be all right, as if the stairway is a dark street. I say yes. We open his study door, just a crack, and listen for noises in the hall.

This is like being on a date. This is like sneaking into the dorm after hours.

This is conspiracy.

"Thank you," he says. "For the game." Then he says, "I want you to kiss me."

I think about how I could take the back of the toilet apart, the toilet in my own bathroom, on a bath night, quickly and quietly, so Cora outside on the chair would not hear me. I could get the sharp lever out and hide it in my sleeve, and smuggle it into the Commander's study, the next time, because after a request like that there's always a next time, whether you say yes or no. I think about how I could approach the Commander, to kiss him, here alone, and take off his jacket, as if to allow or invite something further, some approach to true love, and put my arms around him and slip the lever out from the sleeve and drive the sharp end into him suddenly, between his ribs. I think about the blood coming out of him, hot as soup, sexual, over my hands.

In fact I don't think about anything of the kind. I put it in only afterwards. Maybe I should have thought about that, at *(Continued on page 270)*

FASHION PLUS

IN MARCH VOGUE...

large-size women's fashions showcased in a special advertising supplement

- 36-page magazine within a magazine — produced by HealthCom, Inc.
- exciting Spring fashions for women size 14 and over

Watch for FASHION PLUS in the March issue of VOGUE — tell your friends.

HEALTHCOM, INC.
225 LAFAYETTE STREET, SUITE 1112
NEW YORK, NY 10012

Learn FASHION MERCHANDISING
AT HOME IN SPARE TIME

No previous experience needed! Even *beginners* learn fast...everything you need to know for an entry-level job that can start you on the road to a fabulous career as a fashion buyer, designer, media consultant, or other exciting fashion job in promotion, publicity, television, publishing, bridal consulting...or even your own business when you have the experience.

Experts show you what to do, how to do it! Everything explained in easy-to-follow lessons with plenty of pictures, diagrams and drawings that even a beginner can follow.. how to buy and sell clothes, how to develop fashion campaigns and promotions, how to merchandise for department stores and manufacturers. No need to quit your job or change your daily routine. Learn at your own pace with no time wasted going to class. Subjects include Retail Selling, Display, Color, Advertising, Buying and much, much more...

•SEND FOR FREE FACTS!
•No cost •No Obligation
•No salesman will visit.

ICS SINCE 1891 School of Fashion Merchandising
Dept. WD016, Scranton, PA 18515

Rush me free information and color brochure telling how I can train for a career in the fashion industry at home in my spare time.

Name _____ Age ____
Address _____
City/State/Zip _____
Phone ( ) _____

18NC

"THE HANDMAID'S TALE"

(Continued from page 269)

the time, but I didn't. As I said, this is a reconstruction.

"All right," I say. I go to him and place my lips, closed, against his. I smell the shaving lotion, the usual kind, the hint of mothballs, familiar enough to me. But he's like someone I've only just met.

He draws away, looks down at me. There's the smile again, the sheepish one. Such candor. "Not like that," he says. "As if you meant it."

He was so sad.

That is a reconstruction, too.

I go back, along the dimmed hall and up the muffled stairs, stealthily to my room. There I sit in the chair, with the lights off, in my red dress, hooked and buttoned. You can think clearly only with your clothes on.

What I need is perspective. The illusion of depth, created by a frame, the arrangement of shapes on a flat surface. Perspective is necessary. Otherwise there are only two dimensions. Otherwise you live with your face squashed against a wall, everything a huge foreground of details, close-ups, hairs, the weave of the bedsheet, the molecules of the face. Your own skin like a map, a diagram of futility, crisscrossed with tiny roads that lead nowhere. Otherwise you live in the moment. Which is not where I want to be.

But that's where I am, there's no escaping it. Time's a trap, I'm caught in it. I must forget about my secret name and all ways back. My name is Offred now, and here is where I live.

Live in the present, make the most of it, it's all you've got.

Time to take stock.

I am thirty-three years old. I have brown hair. I stand five seven without shoes. I have trouble remembering what I used to look like. I have viable ovaries. I have one more chance.

But something has changed, now, tonight. Circumstances have altered.

I can ask for something. Possibly not much; but something.

Men are sex machines, said Aunt Lydia, and not much more. They only want one thing. You must learn to manipulate them, for your own good. Lead them around by the nose; that is a metaphor. It's nature's way. It's God's device. It's the way things are.

Aunt Lydia did not actually say this, but it was implicit in everything she did say. It hovered over her head, like the golden mottoes over the saints of the darker ages. Like them too, she was angular and without flesh.

But how to fit the Commander into this, as he exists in his study, with his word games and his desire, for what? To be played with, to be gently kissed, as if I meant it.

I know I need to take it seriously, this desire of his. It could be important, it could be a passport, it could be my downfall. I need to be earnest about it, I need to ponder it. But no matter what I do, sitting here in the dark, with the searchlights illuminating the oblong of my window, from outside, through the curtains gauzy as a bridal dress, as ectoplasm, one of my hands holding the other, rocking back and forth a little, no matter what I do there's something hilarious about it.

He wanted me to play Scrabble with him, and kiss him as if I meant it.

This is one of the most bizarre things that's happened to me, ever.

Context is all. ▽

MUSÉE PICASSO

(Continued from page 218)

of a single artist, it is also one of the most harmonious and pleasurable to visit. One has the sense that the integrity of the project, overseen by Bozo from start to finish, in large measure resulted from the director's freedom to select the pieces he wanted and to work with the architect, Roland Simounet, and the staff of the museum to show the art to best advantage.

According to Bozo, two of the features he is particularly proud of were among the most difficult to achieve. First, the inclusion of the entire Picasso archive as part of the museum, and second, the commissioning of specially designed furniture and accessories by Diego Giacometti. The archive, including letters, notes, journals, as well as family photographs and personal memorabilia, was part of the estate. Bozo persuaded all the various heirs to donate the archive in toto to the museum.

Bozo was particularly sensitive to the issue of keeping a balance between the major and minor works, and of creating visual juxtapositions that would be surprising and stimulating. One of the most arresting examples is the arrangement of the massive plaster-and-wood head of Marie-Thérèse Walter, Picasso's companion in the 'thirties, together with the paintings of the same model, which are among the most daring and vital images Picasso ever created.

The miracle is that the extreme rawness of these works never seems to clash with the austere rationality of the classical architecture of the mansion-become-museum. Instead, the warm blond tone of the sandstone and the elegant neoclassical sculptural decoration provide a harmonious backdrop for Picasso's most intense and dramatic works. Indeed, it is as if Picasso, who worked in the vast spaces of châteaux, preferring old houses to modern spaces, might have dreamed of such a place where his art would remain forever. For Picasso had an ego that was too large to fit the spaces of a mass age; to properly accommodate his vision, the grandeur of the architecture of the age of Louis XIV seems appropriate to the grandiose dimensions of his own spirit and ambition.

All his life Picasso maintained, and now we see how correct he was, that modern art must be able to take its place as part of tradition because it is on tradition, no matter how disguised, transformed, or hybridized, that the permanently valid is built. This is the lesson visually dramatized by the brilliant success of the Musée Picasso. ▽

BEAUTY SERVICES

(Continued from page 229)

to be "booked out" of the salon to come to home, hotel, office . . . or travel with you.

If this sounds like ultimate "luxury," think again. We're not talking service at any cost (there are limits to everyone's disposable income) but about time vs. money, "value" for expediency, a willingness—and a need—among women, now, to find more time for "self." That same thinking is why most women would also admit, for example, that one-stop drugstore shopping is as important to them—and as much of a "luxury"—as the manicurist who comes to their homes: *it provides the opportunity to get personal basics quickly and at a "price."* Which proves an important change in women's thinking: today, money isn't necessarily a woman's criterion for "luxury," it's *time* . . .

Here, a roundup of some of the top personal beauty/fitness services, the time-savers, the delightful conveniences you can, now, find . . .

BEAUTY SERVICES

Ultimate NYC salons: **Kenneth**'s (newly redone; see page 230). . . . and **Sergio Valente**'s duplicate of his Via Condotti Salon, neatly installed on the seventh floor at Bergdorf Goodman. Among the perks at Kenneth's: a car and driver to take you to/from appointments . . . At Sergio Valente's beauty caring is done while you're wrapped in a hand-laundered, white-cotton robe, which falls into the category of "nice little touches." **Pipino-Buccheri**'s alternative: a multi-color silk kimono, which, if you can't live without, can also be purchased. At **Roget Resca**: regular clients get robes with their names embroidered on them . . . Also, at Sergio Valente's salon: a private phone next to every hair dryer—think of *that* convenience . . . (interviews with Kenneth and Sergio Valente, page 62).

"I come here for the cappuccino," says one **Pierre-Michel** regular. Similarly, the orange juice, Perrier, or fresh-brewed coffee served in a china cup during a **Trish McEvoy** facial. Sometimes on-hand at **David Daines**: a buffet of wine, fruit, cheese . . . For in-salon lunching, **Bruno Dessange** has an on-staff chef . . .

Among NY's best manicurists: **Elisabeth Drabinski** (212/757-5637). For $100, she gives you an at-home manicure and nail shaping that lasts for weeks, through several polish changes. What's best: if you want a manicure/pedicure, no polish, she can do both in *under* one hour!

At **La Coupe**, the additional service provided by some stylists: they'll come in on Mondays, when the salon is "half-closed," so that a woman can get her beauty needs done on a day when the usual bustle is minimized . . .

At **Salon di Mauro**, they'll give you a shoeshine while your hair is being styled . . . Fastest redo: NYC's **Vartali Salon**'s Quick Lift—three experts work simultaneously to trim/style hair, apply makeup, freshen nail polish. You're in and out in *thirty* minutes! . . .

If you're a regular client of Suga's and go out of town, Suga not only will recommend stylists in major U.S. cities and abroad, he'll go one step further: he'll *call* the salon with your color formula and application instructions, or will mix and package one for you to take along . . . **Il**

Makiage goes to hospitals, homes for clients, gives manicures, pedicures, makeup, etc. (212/371-3992)...

Georgette Klinger's Intensive Curriculum (212/744-6900) includes posture/gesture coaching, speech training, and one-on-one exercise—along with facial, massage, hair, makeup, etc...

Need someone to organize your beauty life? **Diane Young**, whose skin-care salon is at 243 East Sixtieth St., NYC (212/753-1200), now acts as "go-between," organizing your appointments for makeup/hair/exercise, even posture—if you need to improve your "executive image."

Cross-country services: Makeup artist **Tammy Van Upp,** available through **John di Pietro Salon,** San Francisco (415/391-7777), culls through department-store makeup counters for best products, colors for clients.

Why has **Christian Dior** opened a skin-care Institut de Beauté at the Nordstrom Mall, Horton Plaza? To provide, they say, a facial service to women working in San Diego's financial district...Another option now: **J.C. Penney**'s new beauty salon in Chicago's Northbrook Mall—where each station looks like a semi-private room.

DIET/FITNESS SERVICES

In NYC, **Polygym**'s "service" to women who lack exercise time: their fitness center is open twenty-four hours a day, every day. Bring *your* trainer, or use one of theirs...

Private trainers—one of the best exercise "solutions" for working women. ...Another: "executive" gyms (see page 236), where they get you in and out fast...At airports: newest workout spots (**Air Vita Club,** Dallas/Fort Worth, for one); so you can use travel waiting time to a healthy advantage...

Providing a better diet at your desk: executive eating services, such as **Between the Bread,** NYC (212/888-0449; 581-1189), which delivers healthful, tasty meals to your office... If you are in Bloomingdale's on your lunch hour, pick up lunch at the store from **Eat Healthy at the Tasting Bar** (available this month)...but if you can't get away, arrange for Eat Healthy to come to you (212/586-8038)...Which is just the beginning of *personal service* options for women. ▽

WORKING OUT WITH WOMEN

(Continued from page 235)

friendship extending beyond the gym. All of us—and again I am speculating on what is true for those I train with—have put the pleasures and pressures of real relationships out of mind. No one thinks of the gym as a singles hangout. Women do not wear jewelry or makeup as they sometimes do in other health clubs. If they wear expensive leotards that show off their figures, it's only to flatter themselves, not to seduce others. In fact, we are joined in mindless relief from such issues. Caught up in the giddiness of self-acceptance, we're not obliged to think at all.

But if another man, someone I do not know, should walk in, I suddenly feel inhibited by a trivial and combative self-consciousness. I feel the unwanted competition of a rival. The women present are instantly transformed into creatures who will approve or disapprove of me in relation to the intruder. And even more devastating is that the grimness of effort replaces the fluid transactions between self and mirror-self. Concentration becomes willed and resistant, vanity cumbersome, and exertion filled with protective self-regard. I sink into a pettiness not present when I work out only with women. But once I know the man, he ceases to be a rival, and the women cease to be judges who will choose among us. Exercise again becomes uplifting, social neutrality flourishes, and the shameless pursuit of an ideal body can be resumed.

Of course, there are those whose dedication to their bodies cannot be shaken by anything, hardened "muscleheads" whose workouts are acts of faith, grunting reenactments of marriage to the self. They live in a different world, strutting and preening with astonishing self-assurance. But here at Chrysalis we labor on, wide-eyed romantics, mixing imagination with the fury of weight training, surprised at our burgeoning strength and the miraculous emergence of muscles worth keeping an eye on. ▽

GOAL '86: ENJOY EXERCISE

(Continued from page 233)

is not going to look like it did at twenty; at fifty, to have your body look like it did at thirty is impossible—no matter how much you exercise.

I tell women, if you do *one* good workout during the day, during which you concentrate, are in control, then, you've done enough exercise.

LIKE YOUR BODY

DS: *What—if anything—do you think women can learn from today's female athletes?*
TB: Women can learn one of their most important goals: **to do a movement perfectly, even if they can do it only once.**

The dancer's idea of "repetition" is to do a movement for its full range of motion; stop, repeat it on the other side. The second time, she does it with a slight variation. So she *extends* the movement rather than simply repeating it. You have to do a movement, feel it, then change it.

Connecting—that's the point. An athlete or a dancer works for perfection. Other women work to exercise their bodies, not to perfect movement. **The goal for most women is simply to learn how to exercise to the point of pleasure.**
DS: *How does a woman achieve joy of movement—especially if she's never been "physical"?*
TB: A woman should not take exercise too seriously, I don't mean she shouldn't work at it—you need to do some work; but there has to be a moment when you say, "I've had enough."

DEVELOP PERSONAL EXPERTISE

DS: *How do you rate most exercise classes?*
TB: In most classes, you lose track of *why* you're exercising. The ultimate goal is to use your body positively. Remember, every exercise studio has a gimmick, and the gimmick is their Method ...but as long as it *works* for you, do it.

Most exercise classes, however, do not have qualified teachers who know enough about body placement, warm-ups and cool-downs, injury prevention, and class-development techniques.
DS: *What specifics should a woman look for in her exercise class?*
TB: Does the class start fast? Fast or sharp movements, particularly at the beginning of a class, may cause injury...Are abdominals worked? The only way to protect your back is to strengthen them.

Is the class too big for individual corrections? Does the teacher ask *you* to check yourself? Do you feel the exercise in your back or neck? Is the teacher "performing"? (All negatives.)

Where do you feel the exercise? Does she ask you that? Does she check posture? that hips are in line? Does she change the routine to meet the class's needs? Does she check the room to see what each woman can do? (All positives.)
DS: *Can you describe your exercise class, so women can gauge the safety of their own?*
TB: I "build" my class *slowly*—never any jumping exercises in the first half of the class; otherwise you risk injury. The body needs to warm up slowly for about ten minutes.

When you first begin to move in class, your body can't take quick movements. Your muscles are not warm enough, your back isn't ready, there isn't enough oxygen going to the muscles. That takes time. My classes are always one hour: fifteen minutes of warm-up, thirty-five minutes of steady pacing (building to more difficult exercises), a ten-minute cool-down.
DS: *Can you benefit from a half-hour class?*
TB: Half an hour is too short, unless you warm up and cool down by yourself. Thirty minutes is not enough time to work the body properly.

I believe that for working women relaxation is also an essential part of an exercise program.
DS: *What is different about relaxation exercise?*
TB: To do relaxation exercise, you must be able to be vulnerable; you have to trust, and lie on the floor with your eyes closed. You have to like the space you're in. It has to be soft—no bright colors, patterns, designs. You have to imagine sounds like waves, water, anything that can turn off your mind; you work on imagery, on relaxing your muscles. If you stand or even sit, you have to work at supporting your back. But if you're lying down, you can let everything go.

Women who like themselves are better able to relax.
DS: *What about aerobics? Aerobics classes?*
TB: Exercise classes that provide ten or fifteen minutes of aerobics are worthless; they don't get the heart rate up, or sustain it.

You can't do "aerobic" activity—if it's going to affect your heart—for less than twenty to twenty-five minutes nonstop. Jumping or running around a room for ten or fifteen minutes is *not* "aerobic." It burns some calories, strengthens the body, promotes flexibility, and can help develop a certain amount of stamina; but it doesn't improve heart function or burn fat.

I don't believe in aerobics classes. Frankly, I would rather see women on their own using stationary bicycles, walking, jogging, or using a mini trampoline for twenty minutes, working up to thirty-five minutes. *That's* an aerobic workout. Then do a separate class that emphasizes flexibility, toning, and strengthening the body.
DS: *Why should aerobics be done separately?*
TB: It's very important *(Continued on page 272)*

GOAL '86: ENJOY EXERCISE

(Continued from page 271)

for women to learn to use the body economically, unstressfully. To push your body so hard that you're not using it productively is not good at any age. That's why doing stretching *and* strengthening during one exercise period and aerobics separately is a much wiser method than combining them all in one workout.

I'm fiftyish, and I've learned to be economical with movement now. As fit as I am, I don't have the ability to do as much as I did five years ago.

AVOID EXERCISE MISTAKES

DS: *What, in your opinion, is the biggest exercise mistake women make?*
TB: Women don't realize that doing so many repetitions during an exercise class is ultimately defeating. For one thing, working big muscle groups in that way makes muscles sore. For another, while it helps you get a sense of your body, it never gives you a sense of what *movement* is all about. You can't experience that until you've worked your entire body; that should be a woman's primary goal.

Repetition, I believe, is the reason there's a large burnout rate among women who exercise in classes. How many times—and how long—can you do leg lifts? There's no joy in that. You have to *like* what you're doing—whether it's walking, running, or biking. Exercise has to be pleasurable if you're going to stick with it.
DS: *Is there a danger to constant repetition, other than its negative impact on motivation?*
TB: Yes; constant repetition is not good for the body. Working your body until it's in pain doesn't build fitness. Ultimately, you tear down muscle fiber and tissue.
DS: *Then you don't believe in doing isolations?*
TB: I do; but I don't believe that to effect change, to tone muscle, you have to do an exercise one hundred times. It's boring. Isolations are the only way to know which muscle you're working; but you must do *variations* of a movement, e.g., work your upper arm until you feel it, then change to another part of the arm, then go back and repeat. It's twice as *effective*.

The same thing with leg lifts. At most exercise studios, they do a hundred repetitions. Not even a professional dancer does that. I'd prefer to see a woman do thirty-five—or even twenty—*accurately*, relax the leg, go to the other side, even to another position, and then pick up the first exercise again, rather than continue to do the isolation to the point of pain. Not only does the leg you're working begin to ache, but the leg you stand on tires, too; and by then you're doing the exercise incorrectly. That's how you develop bad exercise habits.
DS: *What, then, does a woman do when she begins to feel uncomfortable working a muscle?*
TB: If you feel pain, come back to the exercise another way. Come back to it more slowly, with a slight variation, or stop. The worst thing you can do is stay with a movement over and over.
DS: *How do you feel about weight training?*
TB: Women have to remember working with weights has *no* carry-over value in terms of aerobic activity. For a woman's upper body, it's tremendous; done once or twice a week with relatively light weights, it tones without building bulky muscle.

But weight training doesn't replace stretching or aerobics. It's *additional* exercise, *if* you have time. I do it for fifteen minutes twice a week. I'm up to thirty-five pounds, my limit.
DS: *You're in good shape. How do you do it?*
TB: I work out about an hour and fifteen minutes; that includes aerobic exercise—walking or stationary biking. I exercise five or six days a week.
DS: *Is it a fast walk you do?*
TB: Yes. I do a thirteen- or fourteen-minute mile. I don't care how far I go. I walk thirty minutes; then I quit. I walk for cardiovascular health and to burn calories: My goal is to get my heart rate up—and keep it up—for thirty minutes.

Then, I flex and stretch at the ballet *barre* five days a week. But I never do the same thing; I need variety. Then I'm never bored. I keep my lean muscle mass no lower than 20 or 21 percent.

Every woman has to find her own exercise level. For some woman, thirty minutes a day is ample, others like to work out for an hour. The only "rule": do something for cardiovascular health three or four times a week. After that, find what works for you... ▽

STOP-THE-CLOCK DIET

(Continued from page 237)

of calories (the typical American diet has about 40 percent).

3. Increase intake of the antioxidant vitamins and minerals. Dr. Walford recommends vitamin C (1000-2000 mg.), vitamin E (200-400 I.U.), selenium (100-200 micrograms), and beta carotene (50,000-100,000 I.U.). (Beta carotene is a precursor of vitamin A; vitamin A taken in large amounts is toxic.) Dr. Walford himself also follows an extensive exercise program.

While Dr. Walford believes that these dietary guidelines can be used by everyone, there are likely to be differences between rodents and humans. Recently, for example, Reubin Andres, M.D., clinical director of the National Institute of Aging's Gerontology Research Center, presented evidence that underweight people do *not* live as long as those of average or even 10 percent over "ideal" body weight. This occurred even when smokers (who tend to weigh less and die sooner) and people with chronic diseases were eliminated from the analyses.

Dr. Walford feels that these data are not in conflict with his data on mice. He thinks that many underweight people may be malnourished from a diet of processed, or nutrient-poor, foods. People who are slightly overweight may take in more essential nutrients, which is why Dr. Walford believes that *undernutrition* to extend life span must be achieved *without malnutrition*, and why he prescribes supplementation.

Dr. Walford's evidence from research in mice is well accepted by the scientific community; however, many nutritionists view his guidelines for people as "premature." (As David Kritchevsky, Ph.D., associate director of the Wister Institute in Philadelphia, says, "By the time all the evidence is in, all the patients will be dead.") How can we separate the possible benefits from following Dr. Walford's guidelines from the possible risks? Many nutritionists would add qualifications to his guidelines:

1. It may be prudent for us not to be overweight, but being underweight increases the risk of osteoporosis in women.

2. Limiting fat to 8 to 20 percent of calories can effectively eliminate meat from your diet and make it difficult to get enough iron and zinc. Also, there is some evidence that the fatty acid (omega-3) found in fish oils lowers blood triglyceride levels. (High levels are a risk factor for coronary heart disease.) Preliminary reports indicate that these oils may also lower blood pressure and possibly protect against cancer. Twenty-five to 30 percent of calories from fat may be more reasonable than Dr. Walford's 8 to 10 percent (some should come from fish).

3. Dr. Walford's recommendation to take large nutrient supplements could have undesirable long-term side effects. High levels of vitamin C, for example, could produce diarrhea, nausea, kidney stones. The effects of *large* amounts of supplements taken over a lifetime have not been adequately tested on humans—one serious flaw in current "anti-aging" books. The House Select Committee on Aging summarized experts' views on two such popular books—*Life Extension* and *Life Extension Companion* by Durk Pearson and Sandy Shaw—"These books represent a misinterpretation of sound aging research...isolated unsubstantiated reports are used to validate the authors' hypotheses." It would be ironic to go on a "diet for a lifetime" in hopes of prolonging life, but actually shorten it.

How does a woman take advantage of the latest research findings without increasing her risk? Don't be overweight. When you lose weight, don't go on a "crash" diet. Lose not more than one to two pounds a week. According to immunologist Mark Fletcher, M.D., carbohydrate restriction and the resulting "ketosis" may weaken our ability to fight disease. Daily, eat a variety of foods including those rich in fiber. Go easy on sugar, salt, fats, and alcohol.

If you eat a considerable amount of polyunsaturated fat (e.g., soft margarine) you are ingesting polyunsaturated fatty acids that are easily oxidized into free radicals. As an extra "safety factor," you should get enough antioxidants—ideally from foods rich in vitamins C and A (or beta carotene), citrus fruits, broccoli, leafy greens, cabbage, carrots, tomatoes; in E, whole grains; in selenium, some vegetables (varies as to where they were grown). Because women tend to restrict their calorie intake and may not be getting sufficient nutrients in their food, many nutritionists recommend a daily multivitamin-with-minerals supplement. It is safe to consume (via food or supplements) twice the RDA (recommended dietary allowance) for C (double adds up to 120 mg), E (16 mg), and A (beta carotene, 8000 I.U.). It's wise to stay with the RDA for zinc (15 mg.), iron (18 mg.), but women might want to raise calcium from the current RDA of 800 to 1000 mg. (see "Your Diet," page 263). Selenium intake up to 200 micrograms and copper up to 3 milligrams has been recognized as safe by the Food and Nutrition Board of the National Academy of Sciences. ▽

NEW FITNESS CENTERS

(Continued from page 234)

certain anonymity develops that is beneficial to an exerciser,'' said Jerome Zuckerman, Ph.D., Cardio-Fitness president. ''Beginners instantly feel like they 'belong'; each person concentrates on her or his own performance rather than being intimidated by or competing with someone else.'' If two weeks go by without a workout, you receive a polite call to inquire why.

This kind of individual attention has made the issue of competition among exercisers a ''non-issue'' today. What we compete against now: our own body measures—resting heart rate, oxygen uptake, body-fat percentage. It is an improvement in these numbers that we seek, not the reaction of the exerciser next to us.

One caveat: While experts praise these new fitness centers, they acknowledge that every exerciser may not feel comfortable with the notion of working out in front of others, let alone the opposite sex. Kenneth H. Cooper, M.D., first to create a state-of-the-art ''unisex'' fitness center, has learned that not everyone may share his ideal (although The Aerobics Center's annual renewal rate is 83 percent, probably the highest in the country). This year, The Aerobics Center will add a private exercise room, designed for one-on-one workouts for those who feel the ''exposure'' of the main gym is too much.

Who may feel uncomfortable? A beginner, someone overweight, someone who prefers more privacy.

''We still don't know precisely what motivates exercisers to stick with a fitness program; if we did, the overall exercise dropout rate would not be about 50 percent within the first six months,'' said psychiatrist Norman S. Broudy, M.D., of Hahnemann University, executive director of Philadelphia's co-ed One On One Sports Training Center.

''While we all have our 'comfort zones,' one positive effect of exercise is its ability to change them, and those initially uncomfortable with strangers or the opposite sex may find that, once they get into the rhythm of their workout and feel more competent, that changes.''

In fact, exercisers may need different types of exercise programs at different points in their lives. By switching from one facility to another, experts are learning, we can avoid the boredom that often diminishes motivation. The bottom line: No matter how good a facility's expertise or equipment, if you don't use it regularly, it's of little value to you. ▽

BEAUTY TRENDS

(Continued from page 231)

and buffed to a no-color glow. (Warm-weather amusement: vivid nail enamel, just on toes.)

One of the most attractive changes **to go for this spring: the move to longer hair (if you can wear it, below the shoulders),** with new interest, new height at the crown and—often—thicker, longer bangs, layered, now, for volume. It's a new proportion that demands, more than ever, attention to—real excellence in—the cut.

Also making a difference—instantly—and most often at night: the use of fake hairpieces for volume, for contrast—and of open-weave wigs through which a woman can ''pull'' her own hair. A classic evening look with fresh appeal: the simplicity of a ponytail held in a large velvet bow. Modern option: pinning on a fake-hair switch, in a hair color chosen to contrast with a woman's own.

For modern haircoloring, the news is based on a shift in attitude, on the use of haircolor, now, as an accessory as a ''cosmetic,'' a way to ''lift'' skin tone, bring out the angles of a woman's face. What we'll also be seeing: less of an emphasis on ''natural'' results, more of an appreciation of the impact that contrasting shades of color can have—*if* they're precisely applied. As one stylist put it, ''It's a magic time for haircolor—and it is no longer color that a woman will hide.'' . . . ▽

SKIN CARE '86

(Continued from page 227)

planned to be in ampule form, now to be introduced as a creme (public opinion, again) has the ability to be applied *over* makeup on a long flight to remove immediately the jet-lagged look by bringing a fast rush of blush (blood) to skin's surface—or, at ground level, to be used at night when skin works harder as a maximum ''hydrator'' (Flight Creme, introduced next month by Prescriptives). Similar ideas are Hydro-Climat by Orlane, tested on long-haul flights by Regent Airline's stewardesses, who know what tired skin looks and feels like . . . and additions to Guerlain's Issima Line, which announces straight out that it's for ''skin that's living too fast.''

The S.O.S. of real problems, unexpected or not, won't go unanswered in 1986. Almay, who has stuck to its hypo-allergenic, ''less likely to cause allergies'' guns—despite the lack of an FDA standard for the claim—is bringing out for the first time a 100 percent fragrance-free hypo-allergenic Protectives Skin Care for Age-Control, *and* they have announced that they will work closely with physicians and dermatologists to ''customize'' products if necessary for customers/patients with specific cosmetic (allergy related) problems. That *is* a breakthrough of a very special kind, for there is enough evidence around to show many women are allergy prone. Procter and Gamble's Consumer Help Line (800)-543-7270 offers a day-and-night service to give down to earth skin-care advice . . and if they don't have the answers, they promise to hunt them down.

RETHINKING ''MYTHS''

As Sergio Nacht, Ph.D., director of biomedical research for the Olay Company (Richardson-Vicks), discussed in a recent skin-care seminar, ''Myths unfortunately still abound, particularly in relation to recent cosmetic 'miracle workers.' Collagen, for example, commonly believed to slow the aging process, applied externally only serves to promote water retention. Intact collagen can't get into the skin—the molecules are too big—it would be like trying to push tennis balls through a tea strainer.

''In recent years, our knowledge of the structure and function of the skin has helped debunk a number of long-standing, widely held misconceptions, even as simple as the belief that you need six glasses of water a day to keep your skin moisturized. Our bodies contain more than ten gallons of water readily available to the skin. Adequate water is key to health, but six glasses more or less won't make any difference to skin.''

The greatest number of skin-care myths passed down through the ages have probably been about the benefits of botanicals used for anything from the removal of warts to the removal of wrinkles. Today, many of those myths are being reexamined in the most professional manner by scientists using high-tech methods to establish where the truth really lies. Surprising, encouraging facts have emerged to substantiate the effects of botanical ingredients, some of which work alone, others synergistically with other components, in every kind of beauty product from the hair treatments of Terme di Montecatini from Borghese (with myrtle oil, peppermint, basil, thyme) to the wheat-germ oil in Christian Dior's Hydra-Dior Dry Skin Line, the horse-chestnut extract, hayflower, and carrot extract in Estée Lauder's Swiss Eye Creme.

THE FUTURE IS NOW . . .

With the most complicated information only a push-button away, the real modernity of beauty today shows in the product that comes in a ''talking package'' to give maximum direction in the simplest way—''super savers'' of time and money . . . the applicator may be a dispenser releasing the one measured drop that's necessary—one treatment at a time (the IS Vital Ingredient Twenty-Four-Hour Cell Repair Concentrate). This contains hyaluronic acid—the new ''buzz'' ingredient present in our skin as a buffer between connective tissues and very moisture-retaining.

Then, there is a creme that works like a powder once it touches the skin, making for easy application to give the most ''finished'' result, and a makeup and treatment in one—moisturizing, absorbing oil as it adds color, blush (Coty's ''Airspun'' Powderessence Blush in four shades). There's a new type of pencil, the Ultima II Advanced Formula Liquid Eye Pencil, that combines the accuracy of an eyeliner with a waterproof, irritant-free liquid formula for sensitive eyes and contact-lens wearers. ''A Month's Supply'' is the clearly marked kit from Sothys U.S.A.—Cleanser, Lotion, Protection Treatment Creme, and Ampoules, all precisely measured to last for the time specified.

Beauty, like fashion, performs as a social barometer. It is not an isolated entity unrelated to what's happening around us. This year, *personal* beauty knowledge will take a giant step forward—with sun care that has become skin care (now benefits like moisturizing and color are added to sun-protection products and not, as in the past, with the emphasis reversed), with the computer—and, most of all, with the video cassette. This is the year when makeup/skin-care hair-care lessons will be filmed—the cassette handed to you as part of the price of the lesson to take home so you need never make a mistake again. At last, beauty is ''growing up.'' ▽

FASHION INFORMATION

Page 22: Earrings at Artwear, NYC; Berenaka Boutique Art to Wear, Coconut Grove FL; Details, Key West FL; D.N. Evans, Laguna Beach CA. **108:** Earrings at Charivari, NYC. **163:** Turnout also at Kane's, Chicago; Frederick & Nelson, Seattle. Hat, Patricia Underwood. Bergdorf Goodman; Nordstrom, Portland. Earrings and bracelet, Barry Kieselstein-Cord Salon at Bergdorf Goodman. Gloves, Portolano Products. Neiman-Marcus. Scarf and belt came with outfit. **164:** Fibranne/polyurethane slicker. Turnout at Saks Fifth Avenue, Dept. 44. Also at Mary V's, Tyler TX. Earrings by David. Macy's, San Francisco. Bracelets, M&J Savitt. Bloomingdale's Cul-de-Sac; M&J Savitt Salon at Stanley Korshak, Chicago. Gloves, Aris Isotoner. Macy's, Herald Square; Famous Barr, St. Louis MO. Burlington Socks. Shoes, Donna Karan New York. Delman at Bergdorf Goodman. **165:** Viscose/cotton/silk top. Headband, Patricia Underwood. To order at Capriccio, Scottsdale AZ and La Jolla CA. Earrings and bracelets, Wendy Gell Jewelry. The Great Salt Marsh, NYC; Caché, Florida. Gloves, Sachiko for La Crasia. Charivari, NYC. Bag, La Bagagerie, NYC. Leg Looks by Burlington. Shoes, Roger Vivier, NYC. **166:** Wool/silk jacket. Wool/polyamide pants. Bracelets, Fred Leighton, NYC. Scarf came with outfit. Shoes, Calvin Klein Classifications. Saks Fifth Avenue. **167:** Turnout at Saks Fifth Avenue, Dept. 44. Also at Dayton's. Earrings and bracelet, Wendy Gell Jewelry. Bracelet, at Bloomingdale's Cul-de-Sac; Love from Miami. **168:** Turnout at Saks Fifth Avenue, Dept. 511; Kaufmann's, Dept. 897. Also at Kane's, Chicago; Frederick & Nelson, Seattle WA. Calvin Klein Eyewear. Cohen's Fashion Optical, NY and FL. Earrings and cuff, Patricia von Musulin. Barneys New York. Hermés watch. Gloves, Aris Isotoner. Altman's. Hat, Patricia Underwood. Henri Bendel. Shoes, Salvatore Ferragamo, NYC. **169:** Acetate coat. Glasses, Sanford Hutton for Colors in Optics. Bloomingdale's; Neiman-Marcus. Watches, at Aaron Faber Gallery, NYC. Shoes, Azzedine Alaïa. **170:** Viscose jersey top. Acetate/polyester/silk skirt. Earrings and bracelet, Wendy Gell Jewelry. Bracelet at Bloomingdale's Cul-de-Sac; Love from Miami. Bag, Rafael Sanchez. Fogal Legwear of Switzerland. Shoes, Roger Vivier, NYC. **171:** Suit also at Frost Bros. To order at Liberty House of Hawaii. Scarf came with outfit. Earrings, M&J Savitt. Bloomingdale's Cul-de-Sac. Panty stockings, Fogal Legwear of Switzerland. Shoes, Manolo Blahnik, NYC: Knit Wit, Philadelphia. **172:** Acetate/viscose crepe tunic and Bermudas. Hat, gloves, bag, Sonia Rykiel Boutiques NYC; Palm Beach; Dallas; Houston. Shoes, Maud Frizon, NYC; Bal Harbour. **173:** Wool/angora sweater. Hat, gloves, at Sonia Rykiel Boutiques, NYC, Palm Beach; Houston, Dallas. Shoes, Maud Frizon, NYC; Bal Harbour. **174.** Turnout also at Nan Duskin; Dayton's; Bullocks Wilshire. Accessories, Emanuel Ungaro. **175.** Wool/silk jacket fabric by Boggio Casero. Wool and cotton skirt. Accessories, Emanuel Ungaro. **176:** Turnout also at Valentino Boutique at Torie Steele, Beverly Hills. Earrings, came with outfit. Shoes, Valentino for Rene Caovilla. **177.** Wool/angora sweater, $370. Wool jersey pant, $365. Turnout, mid-Feb. at Bloomingdale's; Colitti, Millburn NJ; Ultimo, Chicago; Velle Tournure, Little Rock AR; Bullocks Wilshire; Sonia Rykiel Boutique, Beverly Hills. Accessories, Sonia Rykiel Boutique, NYC; Palm Beach; Dallas; Houston. **178:** Viscose top. Cotton pants. Hat, Yves Saint Laurent for Madcaps. Saint Laurent Rive Gauche Boutiques. Bracelet, Scooter, Charivari, NYC. Yves Saint Laurent Footwear. Delman at Bergdorf Goodman. **179:** Bracelets, Yves Saint Laurent. Macy's Gloves and scarf, Saint Laurent Rive Gauche. Yves Saint Laurent Footwear. Delman at Bergdorf Goodman. **180:** Cotton knit top. Hat, Yves Saint Laurent for Madcaps. Saint Laurent Rive Gauche Boutiques. Bracelet, Isabel Canovas Boutique, NYC. Shoes, Maud Frizon NYC and Bal Harbour. **181:** Turnout also at Cachè, FL; Perkins Shearer, Denver; Poupèe, Palo Alto CA; Macy's, San Francisco. Glasses, Claude Montana by Alain Mikli. Bergdorf Goodman; Optica, Chicago; Houston; Dallas. Gloves, Claude Montana for Lavabre-Cadet. Bracelet, Premier Etage for Claude Montana. Shoes, Claude Montana for Stephane Kèlian. Stephane Kèlian, NYC. **182:** All accessories, Chanel. Jacket fabric, Bianchini. **183:** Chanel cotton sweater, $290. For stores, see page 183. Wool crepe shorts fabric, Verzoletto. Accessories and shoes, Chanel. **184:** Dress also at Garfinckel's. Earrings and necklace, Billy Boy. Saks Fifth Avenue, NYC; Knit Wit, Philadelphia. Scarf, Emanuel Ungaro. **185:** Earrings, Isabel Canovas, NYC. Bracelet, Scooter. Saks Fifth Avenue, NYC. Scarf, Emanuel Ungaro. **186-187:** Viscose/polyamide/elastic jacket; cotton pullover; nylon/satin petticoat and horsehair ruffles. Earrings and bracelet, Bonazzi. Shoes, Jean-Paul Gaultier for Stephane Kélian. **189:** Scarf, Valentino. **190-191:** Wool sweater. All accessories, Gianfranco Ferre Copper work, 1984. "Lavori in Rame" Courtesy Konrad Fischer, Dusseldorf. Stucco and wood decoration by the Bonzanigo School of local Intaglio workers. Frescoes and monochromes on ceiling depict heraldic blazons, arabesques, and bust of the Duke of Savoia, dating from second half of 18th century. **192:** Cotton jacket and pant. Accessories and shoes, Gianfranco Ferre. On wall: "Lavori in Rame," copper work by Marisa Merz. 1984. Courtesy Konrad Fischer, Dusseldorf. Music Room: Stucco and wood decoration by local intaglio workers of the Bonzanigo school; frescoes and monochromes on ceiling depicting heraldic blazons, arabesques, and bust of Duke of Savoia date from second half of 18th Century. **193:** Model *left*: Gold bracelet in hair, Pellini Bijoux. Earrings and shoes, Gianfranco Ferre. Model *right*: Gold bracelet in hair, Pellini Bijoux. Earrings, bracelets, and shoes, Gianfranco Ferre. The Bacchus and Ariadne Room: The best conserved room—still with colored antique marble floor (green/black/white). Project devised by Filippo Juvarra in first half of 18th century. Ceiling frescoes depicting Bacchus and Ariadne date from 18th century, as does plasterwork. This room was converted into a diningroom at the end of the 18th century. **194:** Cotton jacket with plastic sheeting. Silk chiffon skirt. **195.** Model *left*: Cotton skirt with plastic sheeting. Model *right*: Cotton jacket with plastic sheeting. Both pages "The Cage Room" with its painted ceiling depicts caged maidens. Walls painted by local artist—interwoven arabesques and foliage mid-17th century. **196:** Accessories, Gianfranco Ferre Sculpture, "La Casa di Lucrezia," 1981. **197:** Wool/silk shorts. Hat, came with outfit. Earrings, James I. Murphy. Artwear, NYC. Painting "Single Panel" by Alan Charlton, 1982; painting "Multiple Line" by Alan Charlton, 1984. Courtesy Konrad Fischer, Dusseldorf. **198:** Gianni Versace also at Gianni Versace Boutiques, Houston; Beverly Hills; San Francisco; Chez Catherine, Canada. Earrings and bracelet, Pellini Bijoux. Bergdorf Goodman. Shoes, Gianni Versace. Oil on canvas, "Emerging," by Emilio Vedova, 1984. **199:** Gianni Versace also at Gianni Versace Boutiques, Chicago; Dallas; Jaynee, Jamaica Estates NY; Divino, Boston. Earrings, Pellini Bijoux. Oil on canvas "Quasi Disegno" ("Almost Drawing"), Emilio Vedova 1983-1984. **200:** Earrings, Patricia von Musulin. Barneys New York; Jere Scott at Stanley Korshak, Chicago. Bracelet, James I. Murphy. Artwear, NYC. Hat and scarf, Krizia. Wood/canvas setting, "In Situ," by Daniel Buren, 1984. **201:** Earrings, Pellini Bijoux. **202:** Outfit at Kaufmann's, Dept. 856. All accessories, Missoni. On walls: Square brushstroke imprints by Niele Toroni. **203:** All accessories, Fendi. **204:** Linen/rayon suit and rayon/linen/cotton polo shirt. Rayon coat. Also at Tabbi, Atlanta and New Orleans. Earrings and bracelet, Pellini Bijoux. Belt came with outfit. Paneled fake precious woods, second half of 17th century. **205:** Earrings and bracelets, Pellini Bijoux. Belt, Genny. Painting on wood, "Joker Poker," by Thomas Schütte, 1983. Courtesy Konrad Fischer, Dusseldorf. **211:** Black cotton sweaters, $150, Zoran, NYC; Washington DC; Los Angeles. Piano from Steinway. Hair, Simon Marsden for Schumi and Odile for Bruno Dessange Salon, NYC; makeup, Ariella; Lydia Snyder. **220-221:** Photos: Hudson; Film Star Portraits of the Fifties, Dover Publications Inc. Clift, Dean, Hunter, Power; Phototeque. Douglas, Lancaster; Pictorial Parade. Flynn; The Bettmann Archive. **224-225:** Meadowbrook Herb Garden, Wyoming, RI (401) 539-7603. Catalogue $2. J.P.M. Imports, Inc., 48-10 Astoria Blvd., Astoria NY 11103. **226:** Earrings, Cimabue. **228:** Makeup brush from Makeup Center, NYC. **229:** Inset: Makeup; Mariella Smith-Masters; manicure, Josephine Allen of Nails by Josephine. **230:** Inset *left*: Manicure, Josephine Allen of Nails by Josephine. Tandy Pocket Computer, Radio Shack. **231:** Large inset: Jacket, Geoffrey Beene. Earrings, Stephen Dweck. Echo Scarfs. Hair, Bob Fink for Pipino-Buccheri, NYC; makeup, Kevyn Aucoin. Manicure, Josephine Allen of Nails by Josephine. Notebook, Sointu. Small Inset: Makeup Mariella Smith-Masters. Manicure, Josephine Allen of Nails by Josephine. **232-233:** Large photo: Samantha Robbins for Sami silk charmeuse pyjama, $175. Samantha Jones, NYC; Goods Lingerie, Boston; Under Statement, Columbia, SC; La Lingerie, Milwaukee WI. Necklace and bracelet, Poiray Joailliers, NYC. Haircolor by Louis Licari of La Coupe; makeup, Kevyn Aucoin. Manicure, Josephine Allen of Nails by Josephine. Three-painting series, "A Search for Strange Formations: Our Journey to Elephant Rocks," by Mark Dean, 1984; head by Michael Lucero. Courtesy Sharpe Gallery. Striped blanket and blue bears, Ad Hoc Softwares. Photograph above model, "Untitled" by Cindy Sherman, Metro Pictures. Metro cart, stainless espresso maker, Alessi black tray, black straws, black-and-white polka-dot napkin, black toothbrush, glass, pitcher, and vase at D.F. Sanders. **234:** Hair and makeup, Pam Geiger. Shoes, Reebok. **235:** Jacket and top, Bill Blass. Earrings, Monet. Hair, Bob Fink for Pipino-Buccheri, NYC; makeup, Kevyn Aucoin. Leg waxing, Ling of Donsuki Salon, NYC. Painting, "Il Loggiato" (The Loggia) by Lorenzo Benechi, 1984. Courtesy Sharpe Gallery. Torso sculpture, "Mini-dress" by Judith Shea, 1984; male-dancer sculpture, "Synchronization" by Martin Silverman, 1985, Louis Perlman collection; Ken Price plate. All courtesy Willard Gallery. White vase by Barovier and Toso. Courtesy Barry Friedman Ltd. Pens and pencils at Sointu. **236:** Silk dress, Emanuel Ungaro Paralelle. $1150. Emanuel Ungaro Boutiques, NYC; Palm Beach; Bal Harbour; Houston; Nan Duskin; Barton Sligh's, Jacksonville FL; Loretta Blum, Dallas. Earrings and bracelet, Cara Croninger. Artwear, NYC. Belt, Yves Saint Laurent at Colony Designs; Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche Boutique, San Francisco. Hair, John Sahag, John Sahag Salon, NYC; makeup, Kevyn Aucoin; pedicure, Josephine Allen of Nails by Josephine. Pen available at Sointu. Fluted Champagne glass, Tiffany & Co. Model in background: Coat and shirt, Burberry. **237:** Plate, Wolfman-Gold, NYC. **238:** Cotton/elastane suit. Body makeup, Lydia Snyder. **239:** Cotton/nylon/spandex suit. Body makeup, Lydia Snyder; manicurist, Elisabeth Drabinski. **240:** Suit at Macy's, Dept. 659. Also at Gidding-Jenny, Cincinnati OH and Indianapolis IN; Swansons on the Plaza. Body makeup, Lydia Snyder. **241:** *Left*: Suit at Macy's, Dept. 672. Suit also at Rich's; Swim 'N Sport, South Florida; Bullocks Wilshire. *Right*: Suit at Lord & Taylor, Dept. 28; Filene's, Dept. 388. Suit also at Woodward & Lothrop; Ivey's, South Park NC: Foley's, Houston; Robinson's, California. Body makeup, Lydia Snyder. **242:** Turnout at Lord & Taylor, Dept. 211. Belt, Angela Cummings. Bergdorf Goodman. Shoes, Esprit de Corps. Bloomingdale's, Marshall Field's. **243:** Earrings, Kai-Yin Lo. Saks Fifth Avenue. Scarf Hermés, NYC; Dallas; Beverly Hills. Belt, Ruza Creations. Altman's. Shoes, Esprit de Corp. Bloomingdale's; Marshall Field's. **244:** Cotton jacket, cowl neck shirt, Joan Vass USA. Pants, Go Silk for L'Zinger. Scarf, Hermés, NYC; Dallas; Beverly Hills. **245:** Turnout also at Lou Lattimore, Dallas; Amen Wardy, Newport Beach CA. Shoes, Maraolo, NYC; Toby Lerner, Philadelphia. **246:** Top also at Chanel Boutiques, Palm Beach and Honolulu. Skirt also at Nan Duskin; Swansons on the Plaza; Lou Lattimore, Dallas. Accessories and shoes, Chanel. **247:** Polyester jersey top. Earrings, Barry Kieselstein-Cord. Barry Kieselstein-Cord Salon at Bergdorf Goodman. Bracelet, Patricia von Musulin. Barneys New York. **248:** Turnout also at Joel's, West Chester PA; Town N' Country, Sarasota FL; Goldrings, Shreveport LA; Carol & Mary, Honolulu. Earrings and bracelet, Kai-Yin Lo. Earrings at Saks Fifth Avenue. Bracelet at Kruger Gallery, NYC. **249:** Zoran also at Zoran, Los Angeles. Bracelets, Hans Appenzeller, NYC. Yves Saint Laurent Footwear. **250:** Polyester/cotton fabric. Scarf, Hermés, NYC; Dallas; Beverly Hills. Shoes, Esprit de Corp. **251:** Polyester/cotton fabric. Earrings, Ted Muehling. Artwear, NYC. ALL PRICES APPPROXIMATE.

VOGUE PATTERNS *Back views, yardages, details, pages 250-251*

Jacket: Vogue Pattern #1671 by Calvin Klein. Sizes 8-16. Size 10: 2⅜ yards 54" fabric. Lining: 2 yards 45" fabric. Interfacing: ¼ yard 45" fabric; $10; Canada, $12.10. Pants: Vogue Pattern #1669 by Calvin Klein, view A. Sizes 8-16. Size 10: 2⅛ yards 54" fabric. Interfacing: ⅜ yard 45" fabric, $9; Canada, $10.90. Bustier: Vogue Pattern #1668 by Calvin Klein, view B. Sizes 8-16. Size 10: 2¾ yards 54" fabric. Interfacing: ¼ yard 45" fabric, $8. Canada, $9.70.

1671

1669

1668

Sewing Tips: Jacket: Accent shoulders with small pads and narrow sleeves to fit close. Bustier: Use interfacing or double fabric and sew to edge. Adjust pleating on sides to fit.

Color that releases your radiance!

Brush on soft, fresh color
that shows you at your best. Healthy-looking.
Natural. Glowing. Maybelline Brush/Blush.
For a radiance all your own.

Maybelline® Brush/Blush

I'm at my best with Maybelline®

©1985 Maybelline Co.

Opulence. Color so rich it has to last.

Color so outrageously deep
it continues to gleam,
wear and defy touchups.
How else could it be called Opulence?

Available in a jewel of a collection.

Cover Girl®
Opulence